



A bit of the Auld Sod

Gilbert R. Lehmbeck

psa JOURNAL

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VOLUME 23 • NUMBER 4 • APRIL, 1957



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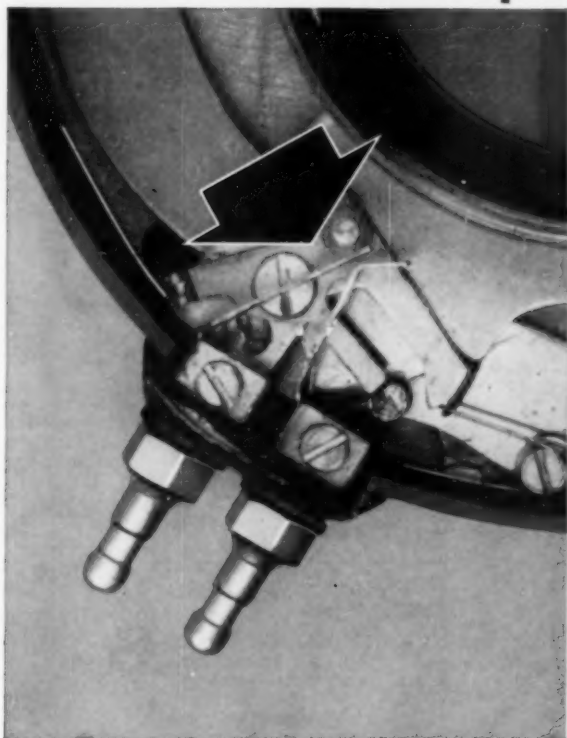
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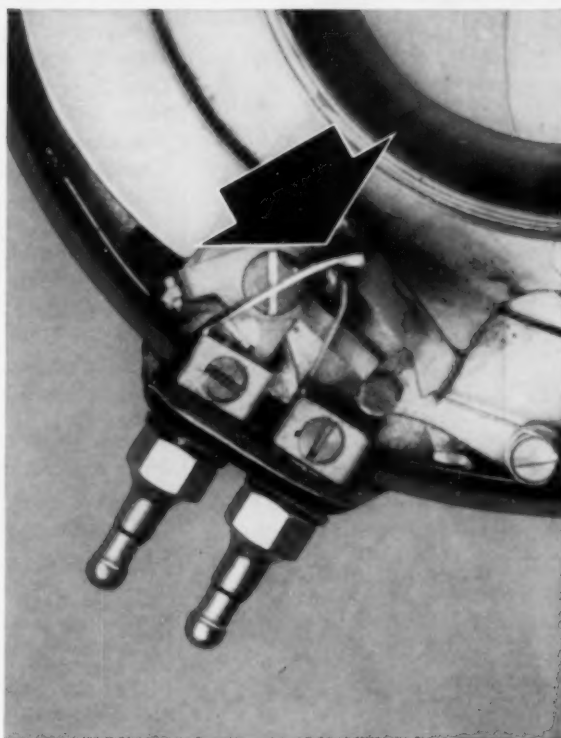
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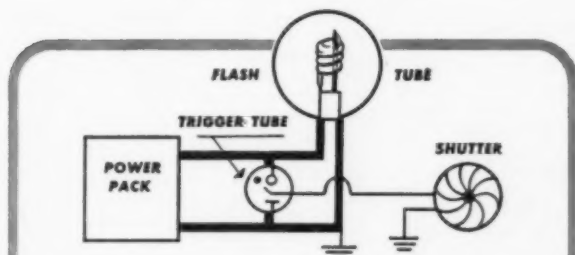
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The enlarged photograph above illustrates the normal condition of the flash synchronization contacts inside a shutter after it has had long use with a Stroboblast portable electronic flash unit. These contacts are still as good as new and will continue to provide trouble-free operation.



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The simplified diagram above demonstrates how the TRIGGER TUBE protects the shutter (and the photographer) from the high voltage necessary in all electronic flash units. In the diagram the high voltage and trip circuit voltage are represented by the heavy lines. The trigger tube (sometimes referred to as a thyatron) acts as an "X" synchronized switch for the trip voltage. This electronic switch is closed through the low voltage circuit, represented by the thin line, connected to the shutter.

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Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding month. Urgent and brief news items of national import may be accepted as late as the 1st of the preceding month.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable and accompanied by sufficient postage for return.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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Single copy price \$1. Subscription is included in membership dues which are \$10 a year, U.S. (See application elsewhere this issue). Public and institutional libraries, government agencies and educational institutions may subscribe at a special rate (which includes Photographic Science & Technique quarterly) of \$5 for one year, \$9 for two years.

Publication Office: Orange, Conn.

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The Editor's Corner

After extending kudos last month to the wonderful gang who help create the Journal by digging up the news and stories to fill the pages, and we should have extended our special thanks to those who send their articles and pictures direct to the Editor, we'd like this month to use some of our space to thank another group who help make the Journal possible month in and month out. Our advertisers.

We have been favored with the confidence of the leaders of the industry who set aside a part of their advertising budgets each year to furnish the dollars which pay for the paper, engravings and printing which go into each issue. It takes a lot of dollars to do that. The difference between what they contribute and what we spend of course comes out of dues, your dues and mine. The less we take out of your dues, the more money we have for other Society services to you.

In these days when the advertising trend is to the large mass-circulation magazines, the smaller books, and especially those like the Journal with a limited but quality circulation have a struggle for existence. Even the big books have troubles as witness the demise of *America's*, *Colliers* and *WHC*.

Most people don't realize that in books like ours the advertiser has a way of determining how effective his advertising has been. While he wants to support the Society, if he sees no evidence that the Society is returning some measure of support by reader

interest in his products, the day might come when he has to shave his budget. And who do you think would get shaved?

Now how can a big manufacturer who does not sell direct measure the return from a publication? There are two ways. He may have buried in his address a "key", say a Dept. number or a room number, or the reader might take seriously the line at the bottom of the page which says "When writing advertisers please mention the PSA Journal". So if he receives mail with his key or with mention of the magazine he records that in his little black book and credits that publication. At budget time the little black book plays an important role!

So what can we do?

What I'm asking you to do right now.

Every time you write one of our advertisers for information, use the address he gives in the Journal. And in addition, mention that you are a PSA member, or a reader of the Journal in your club. When you write any manufacturer listed in New Products for information, tell them you read about it in the Journal, be sure to spell it out, PSA Journal. The listings under New Products are not paid ads, they are free listings of news of things which might interest you in your hobby. But we could turn that company into an advertiser if enough of you wrote him for information, and that would help finance a bigger and better Journal, and that's what we all are waiting for, isn't it?—db

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use THE DIFFUSERS as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Pin-Up Portfolio

Dear Sir:

About ten members of my club have fun shooting models as an outside interest. We shoot cheesecake, pin-ups and figure studies and get together later and criticize each other's work. We would like to start swapping with others of similar interests anywhere in the world so we can all learn. Maybe we could exchange on a print-for-print basis. I'll answer all letters.

Paul L. Richard

P. O. Box 505,
Norwalk, Calif.

• This looks like you fellows have started a one-club portfolio. Why not expand it into a regular portfolio idea, working through the PD American Portfolios. I'd suggest you write Doris Martha Weber, FPSA, the Director. (See Directory for her address). If the Pictorial Division is not interested in your subject matter, I'm sure P-J would be, since, as you say, some of you are selling your work for publication. In a portfolio you would get more benefit in critical analysis and helps than in some hit-or-miss swap arrangement.

Promise—Delivery!

Dear Don:

My club had a PSA tape recorded lecture and the room was jammed. The lecture was excellent but lost its meaning due to the poor quality of the slides. The disappointment was terrific and audible.

Since I had promoted the idea I felt responsible for the fiasco, so the next day wrote many letters to PSA. The response was immediate, cooperative, helpful and with sympathetic understanding.

This proves to me that not only does PSA stand behind its decisions, but that it is promoting better photography with a sympathetic understanding of the individual's problems.

Beryl I. Porter

Montana.

• There have been cases where slides were

damaged in one club and relayed to another without the RLP folks having a chance to inspect them. The duplicate slides which make up the sets are made all at the same time, not used unless they match the originals and are inspected by the distributors each time in. Occasionally clubs remount slides with glass broken during shipment and forget to transfer the number and other data, with the result that the set is meaningless. We have seen one doozer of a mix-up that almost made sense but was loaded with false information because the wrong slide was over the right talk. The lecturer had to straighten it out and all sets were restored to proper continuity.

We're happy to learn the folks on the firing line were prompt and efficient in handling your complaint.

Incidentally, next time you use one of the RLP talks, why not follow the instructions and check it by projecting against the tape before the meeting. It not only insures better synchronization of the slide changes, but gives the operator more confidence in the job he is doing. Also, errors would be revealed and could be rectified before the public showing.

Salon Scoring

Dear Don:

While making some progress, though slowly, with exhibition slides, I seem to be confronted every now and then with some quirk of exhibition conduct or judging that doesn't jell in a mind processed in the business world—whatever that does to a so-called mind!

In two recent exhibitions I have run into what appears to be a relatively new scoring idea, namely, 5 -- 3 -- 1 with a maximum of 15 points. In one 9 points was required for acceptance and in the other 10 points.

It seems like a very heavy penalty—actually 40%—if a judge has to drop from 5 to 3. And another 33 1/3% in dropping from 3 to 1.

As you know, we are all anxious to have scores rather than an in or out report. It is

a bit disturbing to get a total of three on a slide and one never knows whether it is really that bad and if it should be tried again. Ironically, I had one slide given a score of 3 on the 5 -- 3 -- 1 basis and then had it accepted (no score) in the next exhibition to which it was forwarded.

Now, there is obviously a good reason for what I call a 'new' system. I wonder if you can tell me the reason or if you can find someone who knows why it is being used? I shall much appreciate some data, especially since I do not want to be too much discouraged by the 3's when they appear!

New York.

HARRY JONES

• Each committee sets its own system and there are mysterious reasons for each. It would help if there was a unified system, especially for those who want to learn from the report cards. But don't let the variations bother you, no two judges think alike. Just keep trying, and why not try the slide study groups?

Nature faking

Dear Don:

As usual, Al Schwartz shows good sense and understanding in his article "Judging The Judges" in the December PSA Journal.

Contrariwise, I am not in such agreement with Alford Cooper on nature photography. He concedes that "an obviously faked picture is not acceptable." This seems rather a waste of effort and far from anything like facing the facts! I believe that many faked shots give themselves away to someone knowledgeable and that this is good reason for objecting to most faking—it is apt to be misleading. Who knows, except an expert in the relevant field of natural history or science, how perceptible his faking may or may not be?

I am not disputing that faking, or let us rather term it doing one's best to make a shot appear as fully authentic and worthwhile as possible, can be done with sincerity and without violating one's integrity. I only wish to make clear the risks run: the possibility of impairing rather than increasing the values of a shot due to oversight or to lack of knowledge.

Further, the argument that "a good nature photograph should be of such quality as to be readily acceptable in a pictorial exhibition" is quite illogical. The rules of composition will readily apply to nature photography and help a nature shot to carry and tell its message, but it is an added, not an essential grace. A shot of any subject of great rarity and scientific interest would, I sincerely hope, be acceptable to any nature show for which the judges were not too ignorant to recognize its importance. For instance, a shot of a baby whale being born under the sea. (This could be sold for about a million bucks!)

At present few scientists and naturalists send to Nature Slide shows. Perhaps because too many mere pictorialists, like me, have dashed into the field full of zest and ignorance of the true essentials and spoiled things for those who would be sober in their approach to natural history.

The esthetes have already done much to spoil the value of the pictorial exhibitions (See Letters, p. 52)

Check Your Calendar

1957 PSA Events

May 17-19
May 24-26
June 7-9
Oct. 2-5

Northwest Regional, Empress Hotel, Victoria, B.C.
Toronto Regional, Royal York Hotel, Toronto, Ont.
Tidewater Regional, Old Point Comfort, Va.
PSA Annual Convention, St. Louis, Mo.

Related Events

Apr. 5-7
Apr. 28

Optical Society of America, Bellevue Stratford, Phila., Pa.
S.M.P.T.E. semi-annual meeting, Shoreham, Washington, D.C.



M. M. Phegley, APSA

The President Reports

Many of you who read this will have returned from a visit to our National Capitol. The International Photographic Exposition attracted many visitors to this Photographic World's Fair. The PSA Regional convention held there, attracted many of our members. We were able to enjoy both our Regional program of activities as well as IPEX. Truly it has been a wonderful experience and we are happy to have met so many who enjoy photography.

Another photographic event which should attract members of PSA is the TIDEWATER REGIONAL at Old Point Comfort, Virginia, Hotel Chamberlain, June 7-8-9. The fact that this Regional is being held during the 350th anniversary celebration of the founding of Jamestown adds much interest for those who will attend this meeting. On the West Coast, May 17-18-19 the NORTHWEST REGIONAL will be held in Victoria, B. C. at the Empress Hotel. On May 24-25-26, TORONTO REGIONAL invites your presence at the Royal York Hotel. Our photo-

graphic people who may not always be able to travel to an annual PSA convention will find much instructive interest in the Regionals, Roundups and Town Meetings. All of these events whet the appetite to travel the greater distances to visit the annual conventions; the one this year will be held in St. Louis.

Photo-Maxima—How many are participating in this recently activated enterprise? It stretches its hands to many in the out of the way places. Investigate its requirements, join it, and help it go places. Terry Murray way up yonder in Alaska expressed its object well when he said it brings the salons to them. Terry, we hope it does just what you said.

To all PSA members. Our organization is a Service Society founded to help you enjoy your interest in photography to its fullest extent. Our membership is provided by persons from every walk of life. These persons have joined themselves together for the purpose of developing their mutual interest in photography. They each help their fellow member. His problem becomes the problem of all. They help him over the rough spots and assist him to obtain answers to his questions. As a result friendships of life-long duration are formed; a better understanding of goals to be attained and how to do it constructively is expedited. The fundamentals on which our Society was formed and by which it still strives to advance should not be lost from sight.

I believe I have said it before, and I shall probably say it many times in the future, the success of our Society depends on each one of us. Our individual actions and expressions coupled with those of our fellow members sets the standard by which we as a Society become recognized. Are we each doing our individual part to develop and maintain the high standard toward which we work? Our members are recognized for their generosity and helpful activities. They give freely of their time and ener-

(See President, p. 53)



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How would you have lighted this picture?

↓
PHOTOGRAPHER THOMAS ABERCROMBIE

**tells how
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came to his
rescue
fourteen
fathoms deep!**

"I was 85 feet below the surface of Lake Michigan's murky ice water," says Thomas Abercrombie. "Although the sun was shining, at that depth it was far too dark to shoot by available light, even with fast film and lenses. I used a G-E #5 bulb as my sole light source and caught this salvage diver at the helm of a sunken ship.

"Holding the G-E #5 bulb on a pole about five feet above the diver enabled me to simulate the dim light from above. Exposure was 1/50 at f/8 on Adox KB-17. My camera was in a watertight, pressure-tight case, but the flash bulb was simply used in an ordinary extension flash reflector—it wasn't protected at all from either the water or the pressure. I made several shots, changing bulbs underwater as I went along. Every G-E #5 fired without fail! I would certainly recommend these bulbs for performance above and beyond the call of duty!"

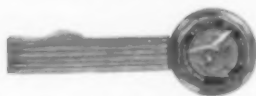
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Address Fam. Reg. \$5.00
..... Banquet \$4.50
..... Museum \$2.00
..... Jamestown \$4.50

Tidewater Regional Registration Form

June 7-9, 1957

Eastern Zone News

Editor: George J. Munz, APSA
37 Homestead Pl., Bergenfield, N. J.

Hands Across the Sea

How photographers are ready to rush to help others was recently demonstrated by the members of the Vailsburg (NJ) CC, sponsors of the Newark International. In place of the usual package of prints that arrive from Joseph Siedl, Budapest, Hungary, came a letter requesting clothing and food. Too old to leave the country during the uprisings, Mr. Siedl, an International exhibitor of note, was not asking for himself, but for others.

The members of Vailsburg were equal to the task and in a very short time had two large cartons of food and clothing on the way to Mr. Siedl.

Luckier than Mr. Siedl were Victor Skita and Thomas Veres, both of Budapest, they escaped and made their way to Germany leaving all their possessions behind. While in Germany they borrowed cameras made some pictures and entered them in German photographic contests. They were fortunate to win two Rolleiflex outfits and soon earned enough money for the trip to New York.

They too contacted the Vailsburg club and attended the judging of the Newark show. Leave it to a PSAer to grab them for judges! Drake DeLanoy, chairman of the MCCC Inter-club competitions did just that along with another visitor, Dr. Leo Lencione, president of the Argentine Federation of CCs, in this country for cancer research.

Florida Clubs, Attention

There is a top notch PSAer in your midst, newly married, a judge, lecturer and writer of note. I am speaking of Sam Grierson, APSA who now makes his home at DeBary, Florida, P.O. Box 1151, having left sunny Brooklyn to get married. Sam was in great demand in the New York area and will be missed, but their loss is Florida's gain.

Coming programs

There are a lot of wonderful programs coming up in the East and before I run out of space I want to list them for you—

First of course is the PSA Tidewater Regional, June 7, 8 & 9th. There are 11 clubs co-sponsoring this event and it promises to be a wonderful program that you will not want to miss. Last month I promised you the date of the Southwestern Michigan CCC Spring meet, it will be held on Sunday, April 28. Another big date is July 13 and 14, this when the annual outing of the New England CCC will be held at Amherst.

This council always puts on a good show with lectures, field trips, model shooting and contests.

Color Photography Club, Port Chester, N.Y., sends word of two great programs, with Henry Miner, Jr., APSA, scheduled for April 10th with his lecture "Open Your Eyes". On April 24, Helen C. Manzer, FPSA, will present "The Ins and Outs of the Color Shows". Delaware CC has Tom and Caryl Firth, APSAers on April 29th. I don't know the subject, but I DO know the Firths, don't miss it. Riverhead (LI) CC, April 26, finds Floyd A. Lewis com-

menting on the clubs' 1956 slides. PPA, (NY) Dorothy Meigs Eidlitz, FPSA, is the judge for the competitions on April 16, and May 7th is the popular members' night. Hillcrest (NJ) CC has Joseph Ehrenreich lecturing on "The 35mm Approach to Photo-journalism". Rockefeller Center & Penn AR CC (NY) has the popular Arthur Mawhinneys FPSA on Apr. 25 presenting "Dog Model Night". Then there is always the MCCC competitions on the 1st Friday and 4th Monday of each month.

More Program Tips

This one comes from the Cincinnati Color Slide Club sent to me by their club rep. Thomas J. Murphy along with a page from the Cincinnati Post with pictures and a complete article on their activities. The paper had sent a reporter and a photographer to cover this meeting and they received this wonderful page of publicity. Tom tells me they have a membership of 66 and had their troubles with a large turnover of members. Two years ago they decided to assign subjects for all contests. They felt this would cause each member to branch out and be more than vacation shooters. They announce the assignments 1 year in advance and award trophies. A 5 x 7 Kodachrome print is given each 1st place winner and 3x print to 2nd and 3rd. Tom tells me this has done it, where they only had 12 or 15 members participating before they now have from 35 to 38. In addition they also have instruction, field trips and model nights.

Georgia PSAers

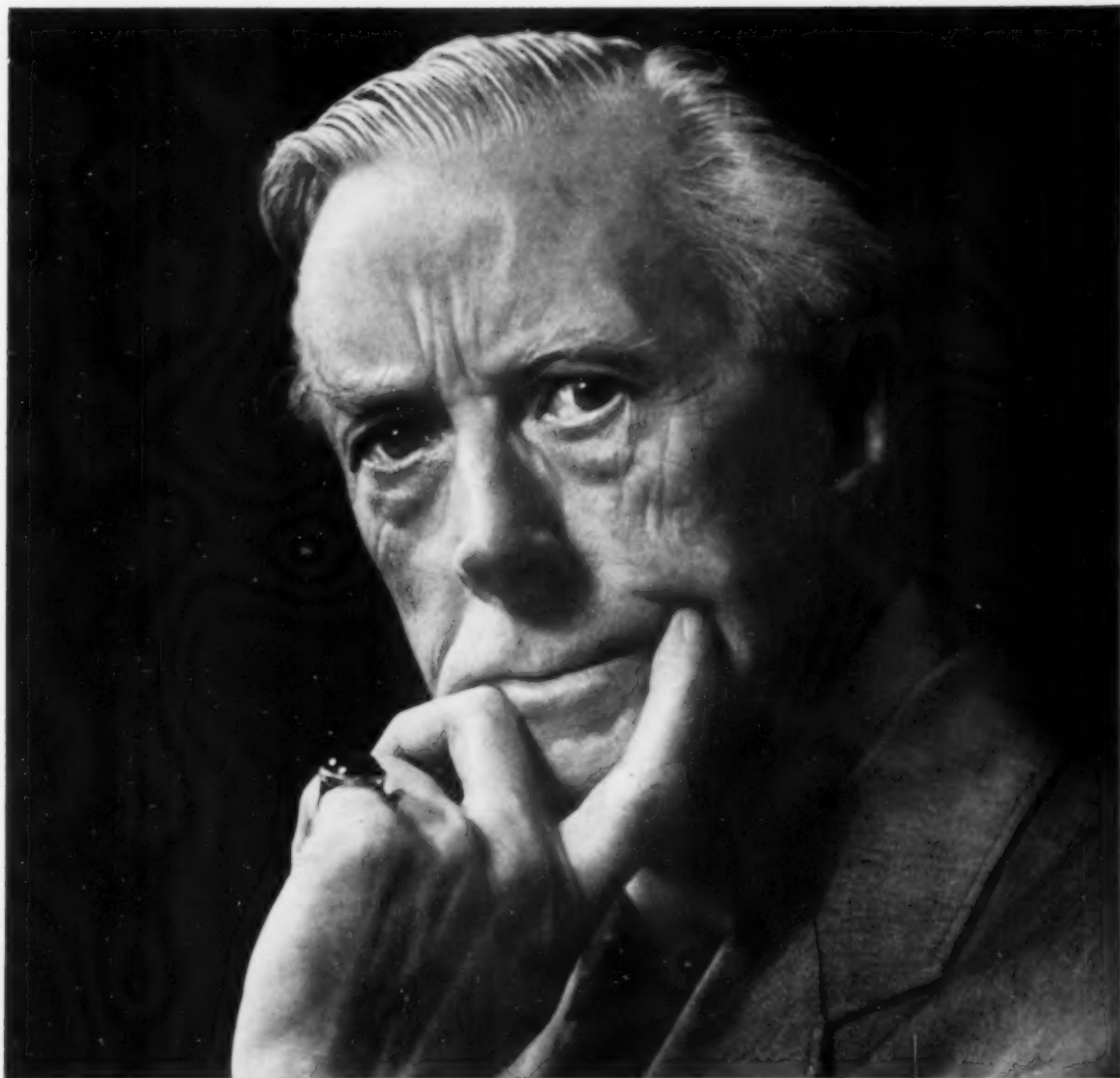
Contact Everett W. Saggus, Master Photog. Elberton, Georgia, for the purpose of organizing a PSA Chapter and getting more fun from photography.

PSAers in the Limelight

Bob Garland, APSA, has been appointed Director of Press and Public Relations at Genesee Brewing Co., Rochester. Dr. Edwin H. Land, FPSA, president of Polaroid Corp. has been awarded the Howard N. Potts Medal of the Franklin Institute for his distinguished work in the science of photography. A. C. Shelton, APSA, retired from Anso on Mar. 1, after twenty-seven years of service. Al will continue to do lecturing and free lance color photography. Alfred C. Schwartz, APSA, has been appointed chairman of the PJ Honors Comm. Willard Carr, was awarded an associateship by the Mexican Photographic Club for contributing to Mexican-American international relations. Barbara Green, FPSA, with a new lecture "Why Settle For The Obvious" based on what-to- and what-not-to-take on vacation.

Cine News

Here are two wonderful movie programs you won't want to miss if you are in the vicinity. The Metropolitan Motion Picture Club's Gala Night, April 13th and the Brooklyn Amateur Cine Club's Gala night April 20. Tickets for the first are \$1.50 from Harry Groedel, 350 Fifth Ave., New York and the Brooklyn show from Samuel Sohnen, 1719 51st St., Brooklyn, \$1.25.



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Central Zone News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

Alabama

For the first time, the Birmingham Alabama CC managed the Photo Contest of the Birmingham Festival of Arts this year. Limited to Alabama photographers, the contest drew nearly 200 prints from 50 participants. Prizes were valued at \$350.00, part of them in cash. The remainder in medals. Judges for this annual event were Dr. Carroll C. Turner, FPSA, Arthur Stewart, prominent Birmingham painter and Thomas Hill, Camera Editor of the Birmingham News. Prints were judged in seven categories, according to subject matter. A dozen prints from the Birmingham (England) Photographic Society were exhibited with the Alabama prints as a special gesture of "hands across the sea".

Chicago Stereo CC

President B. C. (Jack) Sherwood says he proposes to spread the fun of stereo to more members in 1957. In order to accomplish this objective Jack has appointed two program committees—one for competitions and the other for variety programs, a committee to sponsor and encourage and help with CSCC's participation in national and international competitions, a committee for CSCC publicity, a house committee divided into "before show" and "after show" sections, a membership committee with the usual duties and a hospitality committee to assist members in becoming acquainted with each other. President Jack's plans sound good to this editor.

Fine Arts CC

The Evansville, Indiana, Fine Arts CC has established a half hour beginners instruction session which was begun on February 5 and is being conducted by Mrs. Harley Lichtenberger. This program of instruction occupies the first half hour of each meeting.

Oklahoma CC

Burt Sponhaltz was fortunate when he secured the services of Ray Gibson for a recent lecture to the Oklahoma CC of Oklahoma City on the subject of Industrial Photography. The subject assigned for open competition on February 27 (prints and slides) was "door knobs", "handles or hinges" with a limit of four pics per entrant per subject. OCC is conducting workshops in both color and monochrome photographs. These meetings were intended to be held monthly but a sleet storm stopped the first color workshop which was scheduled for January 26. Clark Hogan wants to start a PSA Oklahoma Chapter and we'll bet it won't take long for him to get it going.

St. Louis CC

Mr. Howard Earl Day gave the St. Louis CC a recent lecture on how to improve the quality of their slide shows by properly synchronizing them with sound. Dorothy Pratte on February 2nd presented a program which could be called "St. Louis Camera Club Photography Through the Years". This was accompanied with an interesting com-

mentary and consisted of a series of photographs made by the club's members over a considerable period of time. Changes in subject matter and treatment were admirably demonstrated. Dorothy also judged the monochromes at this meeting. On April 17, 1957 Mr. Joe Brown of Iris Studios in St. Louis is scheduled to give a program on the photography of children and babies (I wish I could be there!). Mr. Brown is highly regarded as an expert in this field and is an excellent speaker.

Municipal Photo Club

MPC of St. Paul, Minnesota had their Second Annual Award Dinner in February. The color and B&W competitions were both judged by Kenneth V. Johnson, Graphic Arts expert for the local firm of Brown and Bigelow and Robert L. McFerran, FPSA. About two weeks later, the club helped put on the annual International Color and Nature Slide Exhibition of the Twin Cities Area Council of Camera Clubs. Herb Gustafson presented the "PLUS" feature of the program for February 26 with a short talk on "Filters for B&W and Color Photography."

International CC

ICC of International Falls, Minnesota, as previously mentioned in these columns, has their top man, in the point standings, as judge for the club's monthly competition. At the time of writing Fred Hendee was at the head of the list and on tap for judging "the great number of prints to be submitted in the monthly competition". International CC has brought forth an infant organization, fathered by PSA and known as the Koochiching Portfolian Club. This is an association of those members of ICC who are in the process of becoming ASA members. Charter members of Koochiching PC are Rag Anderson, President; Warren Karlstad, Gail Anderson, Fred Hendee, Sig Benson and Ed Collins.

CACCA

The Annual Salon of the Chicago Area Camera Clubs Association will be closed to further entries on April 11. The color section this year will be under the direction of Russ Kriete, a member of Chicago Color CC. He is expecting to have an entry from each regular of CCCC. The date of the Annual CACCA banquet has been changed from June 6 to June 22.

Nature CC

Nature Camera Club of Minneapolis was fortunate in obtaining the services of John Sherman, APSA, as a guest judge for their February Competition. John is a Four Star International Exhibitor and vice-chairman of the Minneapolis Color Photo Club. He is a popular lecturer-judge for many CC activities.

Hawaiian Camera Excursion

Miss Grace Custer, of Indianapolis, is planning another excursion for camera bugs, this time to the Hawaiian Islands. For details address your letter to her at 3420 N. Meridian St., Indianapolis, Indiana.



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National Club Slide Contests

As the result of February judging at Tulsa, Okla. Montreal CC placed second with 41 points in Class B, a single point behind plaque winners, Taft CC, Cal. Canada's Zone Director, Wally Wood, took a ten point award. Henri Vautelet got an H. M. to give the Montrealers a valuable boost. In club standings, however, Montreal trailed some distance behind New Westminster, B.C., who were in 7th place on the Feb. roster.

In Class AA, Chatham (Ont.) CC were ranked 17th in Club standings.

Among the Class AAA'ers, Tim Randall of Halifax Color Guild was the only Canadian star performer, with an Hon. Mention. His Guild stood tied with Toronto CC, at 115 points each on the February summary.

U.S. Stars, Canadian Visitors

Further to Canadiana information, March column, Maurice Louis now confirms dates for Glenn E. Brookins, National Lecture programs as follows. Victoria College Auditorium, April 24th. Vancouver, April 26th, venue not finalized at moment of writing.

Purpose of the Vancouver lecture, according to Dr. Joe Bricker, is to strengthen a Council of CC's in the district, further the cause of photography, as well as membership in PSA. It will be open to the public. Subject of both lectures, "Color Slide Success Through Simplification"

E. Orville Carter, Program Chairman, The Photochromatic Club of Sarnia, Ont., recent PSA affiliate, says 100 turned out to enjoy a lecture on "Color Outdoors" by Detroit's Earle W. Browne. Lyle Cross, Michigan rep accompanied Earle, gave a short talk on PSA.

A bevy of visiting U. S. stars descended on Toronto, in conjunction with the judging of the local monochrome, color and nature internationals, over the last week end of February.

Rochester's Arthur M. Underwood, and Rev. Herman Bielenberg, Oil City, Pa. were distinguished U. S. jurists on Toronto CC's 2nd Nature, 65th Monochrome and 13th International Color Exhibitions, respectively.

Other notable Canadian PSA'ers on the jury panels included, Dr. M. A. Chantler, Clifford Pugh, Adolf Vignale, of metropolitan Toronto, and R. A. Panter, North Bay, Ont.

In addition to their activity in exhibition judging, the U. S. visitors participated in Toronto's CC's judges' dinner. Rev. Herman Bielenberg put on a color slide show, and Art Underwood was a speaker. Splendid encouragement indeed for Canada's oldest CC, just one year short of the 70 year mark.

PSA Ambassador

Nelson Merrifield, Port Arthur, North Western Ont. keeps the PSA emblem flying high on the home front and in his extensive travels. Latest press notations tell of his address to the Port Arthur Canadian Club, two medals from Biella, an award from Luxembourg, and an H. M. at Newark, N.J. Last word was that he was away to a meeting of CCCC, Chicago of which he is an Associate, as well as PSA.

Tops In Photography

Probably the acme of invited shows, PSA's Tops in Photography has invited several Canadians to contribute. In Monochrome, James A. McVie, Victoria; Nick Ochotta, Edmonton; Harry Waddle, Port Dover, Moe Segal and Wally Wood, Montreal and Rex Frost, Toronto have been asked to contribute prints. Wally Wood is supplying an exhibit for the Nature section.

Program Idea

Montreal CC seems to come up with more new and novel program ideas than most other Clubs. The latest, Fighting Words of the Camera Club. A whole meeting devoted to controversial gripes concerning print and slide criticisms, black and white versus color, and the pesky snapshot vs pictorialism hassle. Moderator Mark Stein. Panelists Wally Wood, Ray Caron, Jim Campbell and Henry Vautelet getting the argument started then encouraging all members to participate in the free-for-all.

Canada's Regional Conventions

Notice already has been given in this column regarding Canada's two PSA Regionals to be held at Victoria B.C. and Toronto, Ont. respectively, during the week ends, May 17-20, and May 24-25. Full particulars have been published in the general editorial pages of the Journal.

Never before have two PSA regionals been held in Canada within a few days of each other. Only once before, has Canada been privileged to play regional host to visiting friends, members of the Society in the U. S. viz at Quebec three years ago.

There is every indication that a large number of U. S. members will be attending the Victoria and Toronto get-togethers. Excellent programs have been arranged in both cases. Enthusiasm among the organizers of the events is exceedingly high. Canadian hospitality is traditionally warm, and our friendships enduring.

This, then, is a very sincere plea to Canadian camera hobbyists, whether they be members of PSA or not, to support these conventions in their own geographical areas.

It is a cordial invitation to U. S. members who read this Canadian column, to sample our hospitality.

Anyone who has ever attended a PSA convention, regional or national, knows that these events are a personal inspiration. Convention programs may look important in print. The attractions of any particular geographical Convention location may have considerable appeal.

But the fundamental lift from a PSA convention comes from the people you meet. Names, printed letters on a sheet of paper suddenly come to life in the presence of a fellow enthusiast for the photo craft, who lives and breathes, is mighty friendly, the sort of person you are delighted to have met. Pictures you have seen, perhaps admired, gain added meaning.

If there is a possible chance you can come along to one or other, or both of the Canadian regionals don't pass up the exhilarating experience.

Victoria would be thrilled to greet some eastern visitors. Toronto is hoping to welcome some westerners.

Toronto Regional Registration Form

May 24-27, 1957

Send this form with remittance to Dr. George W. Lucas, Treasurer, 217 Sheldrake Blvd., Toronto 12, Ontario. Use postal notes or money orders in Canadian funds, no cheques please. Double rooms at Royal York Hotel are \$6.50 up, per person; single rooms \$9.00. Other accommodations may be obtained through reservations committee.

You need not belong to PSA but you must register. Indicate number of tickets desired.

Name Regist. \$5
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Victoria Regional Registration Form

May 17-19, 1957

Send this form and payment to Basil Fox, 1011 Government St., Victoria, B.C. Make cheque or money order payable to John Emerson, Treasurer. Decline for banquet reservations is May 15. If you find you cannot attend, your registration fee of \$3.50 will be refunded. Indicate how many of each ticket you wish. Hotel reservations to be made directly with Empress Hotel: \$5.10 single, \$9.50 to \$13.50 double.

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Interesting News

The interesting news this month has us swamped. The Western Zone is literally swarming with activities and events. If we used two lines to the story, we would not have space enough. Many interesting pictures have to be discarded.

The Chatterbox

The Sunset Camera Club of San Francisco has an interesting bulletin called the Chatterbox. On the front page is a sunset with streamers diagonally across the page each telling the many activities of the club from personalities helping new members, to their annual Christmas party; about fifty activities in all.

Seattle Film Festival

The Washington State Amateur Movie Council, Inc., is planning a two-day Film Festival and Convention this coming August 3 and 4 at the Olympic Hotel in Seattle, Washington, during the great Seattle Seafair Celebration and a week before the famous Gold Cup hydroplane race on Lake Washington. Tentative arrangements have been made for nationally known PSAers George Cushman, Glen Turner, Markley Pepper and others as speakers, along with a number of capable local movie makers.

Another New Council

The camera clubs in the delta area have just formed a council which is named the Delta Camera Council of California. There are eleven clubs from Modesto on the south to Woodland and Placer County on the North. Their first meeting was held recently and James W. Perdue was elected President. DeWitt Bishop, APSA, the PSA DR for that district was made an honorary member.

From Montana

The aggressive camera clubs of Montana seem to be blossoming out anew this Spring. We have a nice letter from Lyle E. Downes of Butte, the PSA DR for that state, who is keeping in contact with the clubs of Bozeman, Great Falls, Sidney, Deer Lodge, Missoula, Kallispell and others. The bulletins we receive from most of these clubs show they are really wide awake.

News Notes From Santa Barbara

Susan Johnson the 12-year-old daughter of James T. Johnson APSA and the youngest member of the Channel City Camera Club, apparently is following in the footsteps of her famous father, for her very first entry in competition was awarded top place in "B" Color group. In addition to Color photography Susan is also interested in B&W pix and does her own darkroom work.

Along The Santa Fe Trail

It is always a pleasure to get news from a new district and far away PSA Club. This time it is from Wally Anderson a PSAer who is president of the Santa Fe CC. Wally tells of a very successful annual Valentine party, which featured a large valentine arranged as a background for photographing the members. From the pix received it looked like a good stunt and much fun.



Don Gillies new PSA Roundup chairman receives gavel from Dr. Harold Lutes as Pres. M. M. Phegley looks on.

PSA Roundup

There were more than 335 PSAers at the luncheon of the PSA Roundup held at the Huntington-Sheraton Hotel in Pasadena recently. One of the largest crowds yet attending.

The program was all outstanding. In Pictorial, Technical and Photo-Journalism Divisions it was "Print Critique" with a panel of Floyd B. Evans, FPSA, Siegfried R. Gutterman and Shirley M. Hall, FPSA. The moderator was Rahmel Nelson, APSA.

In the Color, Nature and Stereo Divisions, Glenn E. Brookins APSA was the first speaker presenting "You Be the Judge", a method of evaluating your own slides. Then we had Bernard Purves the new Nature Committeeman in "Nature Slides That Anyone Can Take".

The Motion Picture Division presented "How to plan and produce a scenario picture" by the Production Crew of the Los Angeles 8mm Club.

All new officers took over at this first Spring PSA Roundup. Don Gillies was made the new chairman, Floyd Norgaard APSA the veep and Florence Harris Sec., with a score of hard workers to back them up.

At the luncheon the principal speaker was Mel Phegley, APSA, our president. Two service awards were presented by Leo Moore APSA to Berdell Dickinson of Bakersfield and Scribner Kirk of Visalia for their outstanding work as chairmen of the two PSA Town Meetings in the San Joaquin Valley CC Council the past two years.

The program following the luncheon was "Color Printing from Color Negatives" by Edward J. Schaefer, Technical Representative Eastman Kodak Co.

The next PSA Roundup will be June 9 and again on October 27.—George Cox publicity chairman reporting.

News From The Northwest

The Varoe Reporter, a VA publication pays tribute to PSAer Joe Marshall for his many accomplishments in various fields, selecting him "Man of the Tacoma Art League".

Good advice to the beginner came through the "Ground Glass" of the Spokane C.C. in referring to acquisition of photographic know-how. "It takes time". Phil Brassine reporting.

The Los Angeles County fair is this year replacing their art exhibit with photography.

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No. 23. *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22. *This Is Stereo*, by Conrad Hodnik, APSA.

No. 21. *The Charm of Minute Creatures*, by Alfred Renfro, APSA.

No. 20. *Photography Is An Art*, by Angel de Moya, Hon. PSA, FPSA. Making good prints.

No. 19. *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18. *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17. *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders," by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13. *Birds In Color*, by Warren H. Savary, FPSA.

No. 12. *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11. *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9. *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7. *Abstractions*, by Sewell Peaselee Wright, FPSA.

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The above are some of the questions that are asked about RLP. The answers show that the lectures are easy to get, any club can afford them, and are dependable.

Are Recorded Lectures easy to order, easy to choose? YES, as you need only to write a letter to the name and address given at the bottom of the adjoining list of available lectures. You do not even have to send money with your first letter if you do not wish. Give us your choice of lectures (in order of preference), and the dates you would like to have one or more. You will soon have a reply, and a reservation. Then you can send the necessary check.

Are Recorded Lectures expensive? NO! If you are a PSA club, \$5.00 (plus an average of 75¢ for return postage) is all it costs. No more! You do not have to pay for the many "extra" costs, such as traveling expense, meals, hotel, and the many other things that add so fast and high, even though the speaker charges no fee for his efforts.

Can a small club afford them? YES! As an extreme case, say your club has only 10 members. If each chipped in only 50¢, they would find themselves well repaid from the tips and incentive derived from the lec-

ture. A big club, with a small treasury, could have members throw 10 to 25 cents into a "kitty" to pay for the lecture. Yes, every club can afford to have a Recorded Lecture once in a while. In fact, no club can afford to be without!

Are Recorded Lectures dependable? YES! That means both in its arrival for the meeting as well as its quality when presented. Sickness, business emergencies, bad roads, poor weather, and the many other small things that can happen to a speaker to prevent his appearance do not affect RLP. They arrive several days beforehand, so you know that you have your program as planned.

Unfortunately, it is necessary that we must receive a \$20.00 deposit (plus the \$5.00 service charge) before a lecture can be sent. We place this deposit in escrow (a special account at Headquarters) so that it is not necessary for you to send the deposit every time you order a lecture. Once on file, you send only the \$5.00 service charge, providing that your club is a member of PSA.

Can you get the deposit back whenever you want it? YES! You can ask for it anytime after you have returned all lectures on order in good condition. However most clubs find it convenient to leave the deposit with us from year to year. In fact, about 500 clubs have a deposit on file with us at this writing.

Now that you know that Recorded Lectures are easy to get, are inexpensive, and can be depended upon, be sure that your club jumps on the RLP "Lecture Wagon". If your club is now on it, be sure that they stay on for the same above reasons.

For further information, an RLP catalog, or a reservation, write the RLP contact whose name and address is given at the bottom of the adjoining list of lectures. DO IT NOW!

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

Again this month we step down to yield the rostrum to someone who has something of interest to impart to the readers of this column. Our mentor is Col. James W. Ross, past president of the Ross Valley CC of San Anselmo, Calif., past president of the California CC of San Francisco, and past president of the Northern California Council of Camera Clubs. Col. Ross expounds as follows:

In camera clubs we have both pictures and judges occupying varying degrees of advancement. All pictures are not good and, while a great majority of the judges are most satisfactory, it is reasonable to expect that there will be times when we will hear good judges talking about poor pictures and poor judges talking about good pictures.

To get the most benefit and pleasure from listening to a judge—or being a member of a camera club for that matter—we are fortunate if we have a nodding acquaintance with art terms, in particular as they pertain to photography. So endowed, we can understand what a judge is talking about. We can accept some of his thoughts, hold some in abeyance, and, possibly in the rare

instance, accord some a speedy rejection. There should never be a blind adherence to the views of any judge.

One very important term we of the camera clubs should understand thoroughly is the word "pictorial". We hear it used often and by many people, and it is a recognized fact that most camera clubs have traditionally leaned towards the pictorial. While some of us pause to consider the exact meaning of the term, there are others among us who, at the drop of a hat, willingly step forward with a definition, their definition. But again some of us pause, this time to consider whether there is a clear-cut, generally accepted definition.

Through curiosity, we strike out on our own in search of a definition we can understand, because we want to know exactly what judges and others mean when they say that a given picture has or does not have pictorial quality. The dictionary, our first stop, gets us into hot water for sure. It says that "pictorial" means "of, pertaining to, or made by a painter, or painting or drawing; of, pertaining to, consisting of, or of the nature of, a picture or pictures; illustrated by pictures; forming pictures; representing with the clearness of a picture; picturesque;" etc., etc. The dictionary says a lot, but for practical purposes tells us just about nothing that is helpful in our search. Even after consulting the Encyclo-

(See Clubs, page 53)

Argentina

The Editors of this column express their condolences on the death of Dr. E. Carbo Funes, prominent member of Foto Club Paraná, who at various times served on its Board of Directors. Specialist in bromoils & resin bromoils, he produced prints of real artistic merit, winning many awards in salons & competitions. Noted Argentinian photographic personalities, among them, Antonio Carrillo, President of Federación Argentina de Fotografía & Peña Fotográfica Rosarina, and Dr. Leo Lencioni, were present at an exhibit of well known Artist Ernesto Silva's best prints.

Cuba

A famous and colorful spectacle put on during Easter Week, as is done every year, "The Crucifixion of Christ," at Villa de Guines, attracts numerous tourists, specially from the U.S.A. Color and news photographers, newspaper reporters and television broadcasts have a field day. Color films are at a premium.

Mexico

Juan Cortés Solís, newly elected Vice-President of CFM, has been appointed Chairman of Mexico's 6th International Salon, to be held at the end of 1957. Collaborators are Fernando Alvarez Bravo, B. & W. Director; Antonio Ollé Vilar & J. L. Zakany, Slide Directors. "Golden Serpent", a nature slide by J. L. Zakany, has been accepted to

appear in the Nature Slide Section of the 1957 "TOPS IN PHOTOGRAPHY SHOW," first time by a Latin American.

Argentina

Los Editores de esta columna expresan sus condolencias por la muerte del Dr. E. Carbo Funes, prominente socio del Foto Club Paraná, que en distintas ocasiones figuró en su Mesa Directiva. Especialista en bromóleos y bromóleos en resina, produjo trabajos de verdadero mérito artístico, ganando muchos premios en Salones y Concursos. Eminentes personalidades fotográficas Argentinas, entre ellas, Antonio Carrillo, Presidente de la Federación Argentina de Fotografía y de la Peña Fotográfica Rosarina, y el Dr. Leo Lencioni, estuvieron presentes en una exhibición de los mejores trabajos del conocido artista Ernesto Silva.

Cuba

Un famoso espectáculo, lleno de colorido, celebrado todos los años, durante la Semana Santa, en Villa de Guines, atrae numerosos turistas, especialmente de los EE. UU. Los fotógrafos de color y de noticieros, reporteros de periódicos y programas de televisión, hacen su Agosto. Las películas de color se cotizan a altos precios.

Mexico

Juan Cortés Solís, flamante Vice-Presidente del Club Fotográfico de México, ha

sido nombrado Director del Sexto Salón Internacional de México, que se celebrará a fines de 1957. Colaboradores son: Fernando Alvarez Bravo, encargado del Blanco y Negro; y Antonio Ollé Vilar y J. L. Zakany, encargados de las Transparencias. "Serpiente de Oro," una transparencia de naturaleza por J. L. Zakany, ha sido aceptada para figurar en la Sección de Transparencias de Naturaleza de "LO MEJOR EN FOTOGRAFIA PARA 1957," de la PSA; primera vez por un Latino Americano.

Photo Maxima

This new Pictorial Division activity is off to a good start as entries have been coming in since early December. If you read the Journal story in the November issue you know that Photo Maxima is a new type salon which hangs no prints, publishes all accepted entries in the catalog.

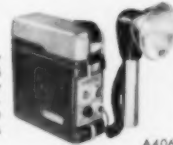
Photographs submitted to Photo Maxima may cover all types of subjects, including experimental, abstract and fantasy. The emphasis should be on originality and penetrating interpretation. Maximum print size is 8x10. Entry fee is \$1.50, additional copies of Photo Maxima are \$1. There is no entry form but title, name and address must be on back of each print. Prints accompanied by adequate stamped self-addressed envelope will be returned. Send to Miss Hope Sanders, 322 W. 71st St., New York 23, N.Y., before May 1, 1957.

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The 100 watt-second model A400 is perfect for general assignments. The 200 watt-second A405 gives an even greater light output — ideal for color work. Operate from a rechargeable, long-life nickel cadmium battery or AC. Ascorlight A400, \$147; Ascorlight A405, \$253 (batteries extra).



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Four 200 watt-second units which provide controlled lighting between modeling lights and spotlight, ending guesswork. Three-position switch controls the spotlight and the intensity of the modeling lights. Complete with flash tube, power supply and synch cord (for photo tube), power cord, stand and base. A501 20" Light Assembly, \$333; A502 Spotlight Assembly, \$360; A503 Hairlight Assembly, \$350; A504 Backlight Assembly, \$250.



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Ultra-powerful, lightweight, compact units, the utmost in portability and high light output. AC only, take up to four lights. Ascorlight A601, 500 watt-second power supply with 1 light unit, \$475; A602, 800 watt-second power supply with 1 light unit, \$598; A603, 10" light assembly, each \$129; A604 spotlight assembly, \$189.



Thanks to Ascor, the only maker of a complete line of speedlights — you may now obtain the precise speedlight equipment which best suits your own particular needs. Also, Ascor's exclusive "building-block" design enables you to add and interchange various power supplies, light units and accessories to meet future requirements as they arise, without making your existing equipment obsolete. Visit your authorized Ascor dealer — he'll be glad to help you select the right Ascorlight for you!



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Write for complete data sheets and FREE 10-PAGE BOOKLET, "Boiling The Mystery Out of Speed Lighting" by Harry L. Parker.

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Toronto is Happy Choice for Eastern Canada Regional, May 24, 25, 26

The second PSA Regional Convention to be held in Eastern Canada is scheduled for May 24, 25, 26, in Toronto. Headquarters will be in the great Royal York Hotel, largest in the British Commonwealth. The banquet hall and roof garden have been booked for PSA use for the entire three days.

Plans are well underway under the direction of Frank Pogue, Dr. George H. W. Lucas, Wilcott Blackhall, Adolf Vignale and Dr. Ted Amsden. The keynote of the convention is "How To Do It". The organizers are determined to have liberal portions of practical demonstrations and useful information for the visitors.

A well-rounded program will offer entertainment and interest for workers in the various divisions of PSA. Barton King, APSA, will give a demonstration of "Glassware Photography." Nature photographers will benefit from "Nature in Color", by Ralph Presgrave. A provocative lecture by Rex Frost, FPSA, FRPS, will deal with "Black-and-White Abstracts". The Photographic Guild of Detroit has an inclusive demonstration, showing how they tone prints, mount them, and prepare them for exhibition. "Big, Blue, and Glossy!" they call it. They have proved it is a great way to success in salons.

A panel discussion will be conducted with John S. Boeckh, ARPS, as moderator. Distinguished photographers will take part, among them being Arthur M. Underwood, Hon. PSA, FPSA, Paul Wolf, FPSA, and representatives from Kodak and Ansco. Other features will include special demonstrations, clinics, prizes, movies, and exhibition of the PSA Permanent Print Collection. (Best of all will be the personal discussions, meeting with friends, and the good fellowship which plays so large a part in PSA get-togethers.)

At the Banquet Saturday evening a color show will feature the inimitable Nick Morant, Chief Photographer, Canadian Pacific Railway. His work has appeared on covers of the Reader's Digest.

Sunday will offer a choice of two opportunities for picture making: A tour of the island-encircled harbor of Toronto; an indoor studio party with glamorous models.

Toronto (population 1½ million) is a great convention city, boasting the greatest permanent national exhibition in the world. Famous for its parks, it has scenic vistas at the University, High Park, and the Don River valley. The James Gardens are outstanding for landscaping, particularly beautiful during such a favorable flowering season as the latter part of May.

Casa Loma is a real castle in the center of the city. At a cost of \$3 million, this dream castle was originally designed to entertain a royalty—who never came. From several angles it offers pictorial possibilities. The Old Lighthouse by the Bay, the Old Mill at the Humber, reminiscent of pioneer days, the picturesque formations of Scarborough Bluffs—all invite the photographer.

Registration fee for the convention is \$5,

the banquet another \$5. Hotel rooms at the Royal York start at \$6.50. Checks should be payable to Dr. George H. W. Lucas, Treasurer, and mailed to him at 217 Shel-drake Blvd, Toronto, Canada. Early registration is advisable.

PSA-RIT Scholarship Announced

The Photographic Society of America and the Rochester Institute of Technology announce a scholarship to the Rochester Institute of Technology. High school graduates with an aptitude for and an interest in photography may apply.

The scholarship is for \$300 for each of two years. Closing date for applications is July 1, 1957.

The applicant must be a high school graduate and shall not have graduated from high school longer than two years before applying for the scholarship. To comply with RIT's entrance requirements, high school courses must have included intermediate algebra or plane geometry. Preference is given to applicants who present credits in chemistry and/or physics. Every applicant must take entrance examinations which include tests of: (a) scholastic aptitude, (b) general science, (c) mathematics, (d) chemistry. The tests of the College Entrance Board are acceptable provided they include the scholastic aptitude test and the pre-engineering inventory test.

The applicants must submit to PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna., addressed to the PSA Scholarship Committee and received not later than July 1, 1957, the following:

- (a) A statement written by the applicant as to why he is interested in obtaining the scholarship.
- (b) Supporting letters from teachers testifying to the ability and interest of the student in photography, not more than three such letters to be submitted.
- (c) Picture evidence to show what the applicant has accomplished in photography.

It is not required that the applicant be a member of PSA. PSA members with children of high school age will naturally be interested in the scholarship, and those outside that category can help disseminate the news of the existence of the scholarship by calling this notice to the attention of the educational authorities in their communities. Members are also urged to spread this news to their photographic dealers, since

Change of Address

All PSA mailings are addressed at PSA Headquarters in Philadelphia. If you are planning to move please notify Headquarters in advance, if possible. Changes sent to the Journal at Stamford or Orange, Conn., are forwarded to Philadelphia, thus delaying your mail. Since the Journal and the Bulletins are addressed in advance, allow 30 days for changes to take effect. If you move suddenly it is often possible to deposit forwarding money for all your magazines with your local Postmaster. Ask him.

these dealers may know of deserving young people who might be interested.

The Rochester Institute of Technology is located in downtown Rochester, N. Y. and the photographic department is one of many fine schools within the institution. The Department of Photographic Technology is headed by C. B. Neblette, Hon. PSA. FPSA Instruction is not limited to the technical aspects of photography but includes the artistic aspects so necessary to the production of a complete photograph. The laboratories are equipped with all the devices needed for study of the photographic image and for the production of negatives and prints of all types.

All details regarding scholarships are being handled by a special committee set up by PSA President Phegley. The committee consists of Doris Martha Weber, FPSA; A. Millard Armstrong, APSA; and George F. Johnson, FPSA, Chairman.

CD Travel Contest Renewed Photo Essay Contest Added

Pleased with the interest taken in last year's Travel Slide Set Competition, CD is proposing an annual affair of similar nature. Again in 1957 the entries will consist of 50 to 100 slides, arranged for continuity, and tied together with a text, either written or tape-recorded. There will be two sections, with awards to the best entries in each.

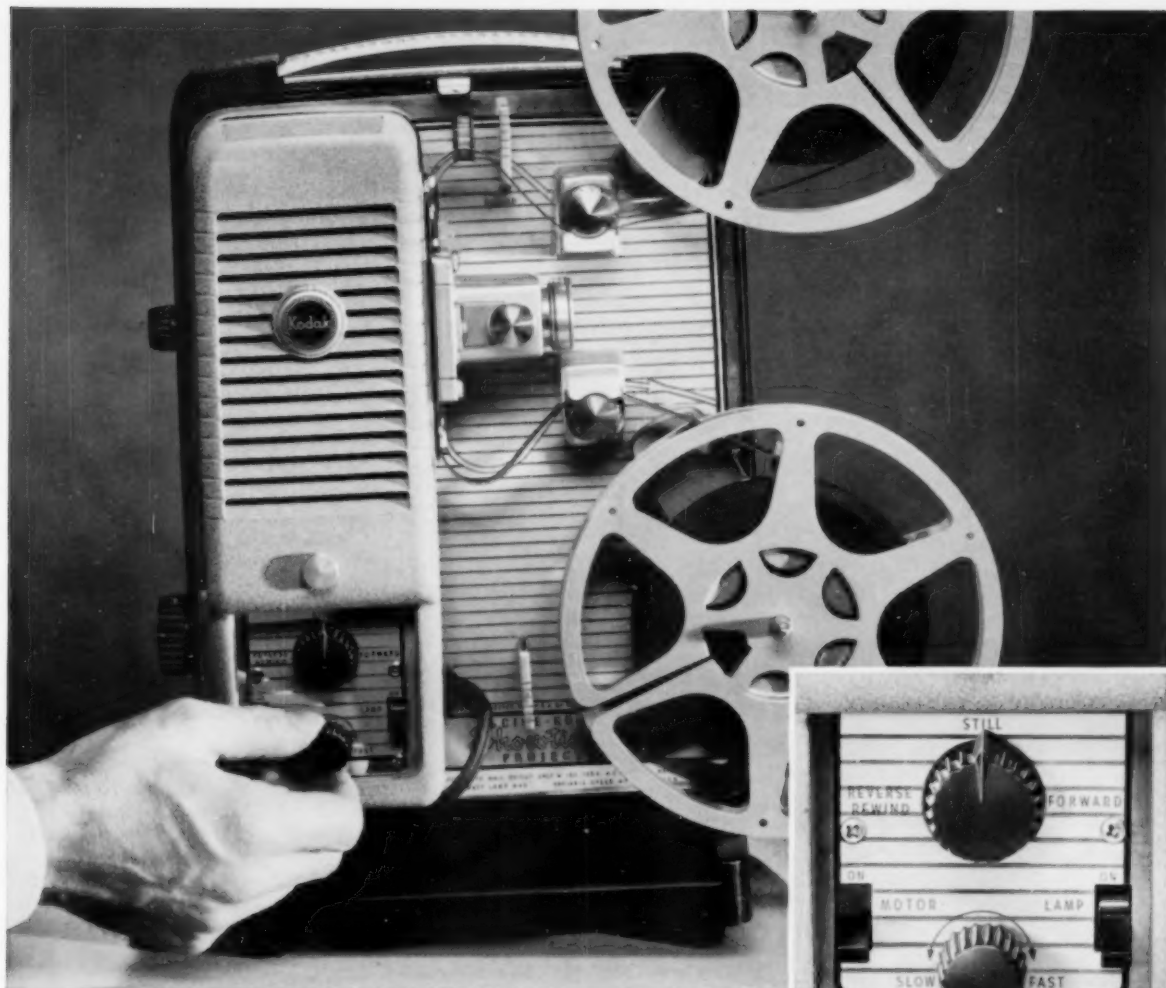
Part One is for photographic essays or story-telling sequences. Addressed Dr. E. P. Wightman, Hon. PSA, FPSA, will give a \$100 cash award to the winner in the finals.

Part Two is for travel sets, with a trophy to the winner.

Tracy Wetherby is Contest Director. Entry forms and complete rules may be had from him, 116 Ave. L, Pittsburgh 21, Pa. Deadline for entry forms is June 1, for the slide sets, July 1 (June 15 for overseas entrants).

Charles E. Emery, APSA

Charles Emery, a PSA member since 1938, who served as General Chairman of the Baltimore Convention, died at his home in Annapolis on March 22, 1957. He had been active in club work and exhibiting for many years. He was president of the Emery Advertising Agency.

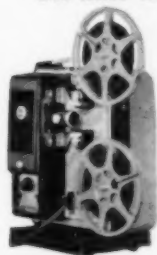


Above—Cine-Kodak Showtime 8 Projector (with variable speed control), \$129.50.

New! the brilliant Cine-Kodak Showtime 8 Projector ... now with variable speed control

Speed it up, slow it down, compensate when power voltage varies—get a flawless, smooth-flowing performance anywhere with this new 8mm projector!

But either of the two Showtime Projectors (with or without variable speed) projects a big, sharp picture—it can magnify your low-cost 8mm movies as big or bigger than life—clear across a 5-foot screen . . . for family, club meeting, or big party audience to enjoy.



Left—Cine-Kodak Showtime 8 Projector (without variable speed control), \$115.

Yet, because of the Showtime's new-design shutter and faster pulldown, it requires only a cool 500-watt lamp to deliver this brilliance—more light than you get with many 750- or 1000-watt projectors.

And there's much more with either model: reverse action for comedy effects, "stills," power rewind, 400-foot reel capacity for half-hour shows, fast $f/1.6$ lens. And it's lifetime lubricated—never needs oiling. Treat your favorite reel to a superb showing—take it to your Kodak dealer . . . ask to see it on the Showtime!

Most Kodak dealers offer convenient terms.

Prices are list, include Federal Tax, and are subject to change without notice.

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When writing advertisers, please mention PSA Journal

Faster fast film &

... plus a 2x2 slide projector that's new in every way—performance, operation, compactness and styling... and two revolutionary new box cameras that take color transparencies for projection as well as black-and-white.



Surprise package

This is a "2 x 2" slide projector. It's just five inches high, eleven inches square. It weighs only nine pounds—about as much as the new featherweight portable typewriters. It's the new Kodak 300 Projector, and there's nothing quite like it.

Set the Kodak 300 on a table, slip off the cover and pull out the 12-foot cord. (It's in a hinged compartment, right in the top.) Plug it in and the blower starts—no chance of damaging your slides by having the lamp on before the blower begins to cool. It's on, even if you have to listen closely... it's an impeller type blower that operates as smooth as a whisper.

Now, snap the switch and the light pours out. A new short and powerful 300-watt projection lamp is the source, and its compactness is one of the things that made possible the Kodak 300's small size. Don't worry if your room isn't too large; the brand new 4-inch Lumenized Kodak Projection Ektanon Lens gives you 20% more picture area than the usual 5-inch lens—big, brilliant screen-filling images.

Want to focus and adjust the elevation? No fumbling or fussing. Two radio-type dials on the top take care of it. Smooth, convenient. Slide changing? You have your choice of two types. One is the Kodak Readymatic Slide

Changer which lets you group as many as 36 cardboard-mounted slides together for convenient showing. Its push-pull lever uses a rotating motion to put your slides in place without jamming. A light-guard blanks out the screen between slides so your audience won't be annoyed by slide movement. Or, you can have the Kodak 300 Projector with an automatic magazine-type changer.

The optical system of the Kodak 300 is designed to take the big 1½ x 1½-square transparencies as well as regular 35mm and No. 828. Screen images are sharp and crisp with no fading out or rounding at the corners. No condensers to change for the big slides.

When your slide show is over, just store the cord in its compartment, snap



on the lid and your projector is

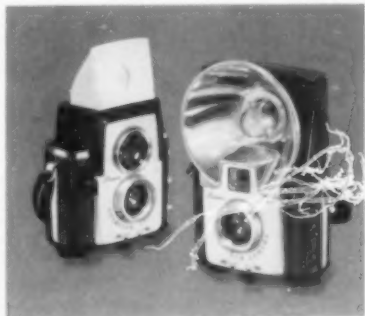
ready to store or carry in as stylish and compact a case as you'll find.

See the new Kodak 300 Projector at your Kodak dealer's soon. There's nothing like it—you'll want to trade in your old projector on the spot. The "300" lists for just \$59.50 with the standard Readymatic Changer; \$69.50 with the automatic magazine changer. Choice of beige combined with cardinal red or with teal green.

Box camera phenomenon

Somebody once said that an elephant isn't a phenomenon. Neither is a thistle nor a canary. But an elephant that sits on a thistle singing like a canary, *that's* a phenomenon!

Same with cameras. An inexpensive box camera isn't a phenomenon. Neither is a camera that takes color transparencies, nor one that takes color and black-and-white negatives. But suppose there is a box camera that (a) costs less than \$10, (b) takes color transparencies you can project big and beautiful, (c) takes color negatives that make fine color prints, and (d) takes black-and-white negatives from which you can make excellent enlargements? This *is* a phenomenon. It's also real photographic news.



The little wizards that make such stunts possible are the newest thing out of Kodak... the Brownie Star Cameras. That they are likely to create a minor revolution in snapshotting is an understatement. Now your wife and kids can go around shooting color transparencies with a simple box camera (and you yourself, if you have a little sporting blood and aren't afraid to take a dare, can take some color transparencies with

six-shot flash

one of the new Brownie Star Cameras and show them at your next Camera Club meeting. There will be howls when you tell them how you did it).

The new Brownie Star Cameras come in two models... the Starflex with a brilliant reflex finder and the Starflash with a built-in flashholder. Each has a fixed focus Kodak Dakon Lens. A lever sets the aperture for correctly exposed, sharp color pictures as near as five feet, or black-and-white pictures as near as four feet. A feather-touch shutter release helps keep the camera steady. There's even double-exposure prevention.

Both the Brownie Stars take No. 127 Kodacolor, Kodak Ektachrome, or black-and-white Kodak Verichrome Pan Film. Both models are compact, lightweight, and attractively styled.

The Brownie Starflash Camera with flash reflector and battery case built in lists for \$8.50. The Brownie Starflex Camera with a reflex finder lists for \$9.95. The Kodalite Midget Flashholder for the Starflex lists at only \$3.50. And you can get a close-up attachment, cloud filter, and a pocket slide viewer to go with either model.

There isn't a box camera anywhere like the Brownie Stars. Just to see what's new, look them over next chance you get. You may even wind up with one for yourself, your wife, your children, or as a gift.

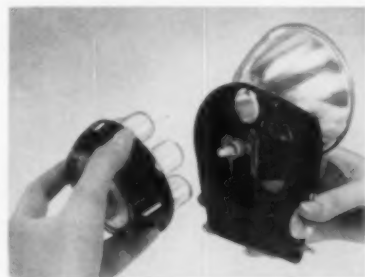
Six gun

The six-shot Colt tamed the West. And, believe us, Pardner, if you're missing flash shots fumbling for fresh ammunition to load your flash gun, this new six-shot flashholder will tame flash for you. It fires M-2 flashbulbs fast and sure, six in a row.

We named this new "peacemaker" the Kodak Rotary Flashholder. As its

name suggests, it has a rotating magazine which holds six flash bulbs, lets you fire them in succession, ejects all six simultaneously when you're ready to reload.

You'll like the Rotary Flashholder for all kinds of shooting—especially action sequences, parties, sports, or children. To use it, you first load six bulbs into one of the two plastic carrier disks furnished. (You can tuck both disks—preloaded with 12 bulbs—neatly into your pocket, because they nest conveniently together.) A carrier disk with 6 bulbs clicks quickly into the rotating back of



the Flashholder. After each shot, a one-sixth turn brings the next bulb into position.

Each bulb has its own individual contact so only the bulb in the reflector can fire. And there's a safety switch on the contact screw which prevents the bulbs from firing accidentally when the flashholder's not on the camera. When you've fired off the whole load, you eject all six bulbs with a single lever.

The Kodak Rotary Flashholder has a new kind of exposure calculator on the back. Dial your film and the correct *f*/stop settings appear next to the subject distance numbers. No "slide rule figuring" or misleading figures for you.

The Kodak Rotary Flashholder comes with a Kodalite Midget B-C Flashpack. Or you can power it with two penlight batteries. The whole unit weighs just 12 ounces, stands only six inches high.

There are two models. One, for \$9.95, fits the Kodak Signet 40 and Kodak Duaflex Cameras, and others with Kodalite fittings. The other, for \$11.95, has an ingenious bracket and shoe, so it can be attached either to a tripod socket or slid into the accessory clip on top of certain cameras. Your Kodak dealer has these flash units now. See them, and you'll see something really new.



Fastest film yet

A few months ago we reproduced this picture on these pages. Told how it was taken by the light of an ordinary cigarette lighter, 1/25 sec. at *f*/5.6. And we told you about our new super-fast experimental film that was then being field-tested.

Now you can buy this incredible film from your Kodak dealer and start shooting by "available darkness." It's called Kodak Royal-X Pan Film, and the exposure index (including the usual safety factor) is 650. If your equipment is correctly adjusted, you can use a practical meter setting of 1600 (ignoring the safety factor) and still get correctly exposed negatives. That's right, correctly exposed negatives at 1600!

Would you have believed, when we first came out with Kodak high-speed Royal Pan and Tri-X Films, that in two or three years we would be making film with several times as much speed?

Many of the nation's top press photographers who tested Royal-X Pan in its experimental form tell us they got *printable* negatives with their exposure meters set as high as 8000. We'd never recommend a figure as astronomical as this, but you can underexpose Royal-X Pan Film a good deal if you don't mind some sacrifice of negative quality and loss of shadow detail.

In fact, with very flatly lighted subjects and with increased development (to compensate for the low contrast in the subject), you can double or triple your 1600 setting, and sacrifice no appreciable shadow detail at all!

At the moment, Kodak Royal-X Pan Film comes in sheet form only, in standard sizes from 2 1/4 x 3 1/4 up to 8 x 10 inches. Grain is not quite as fine as in Kodak Royal Pan Film, but it's still finer than you'd expect with the terrific increase in speed. But, enough words. Get a box of this new film and try it out. You'll be amazed. We were.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

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RED ROCK COUNTRY near Sedona, Arizona. Showing vegetation typical of the high desert near the Mogollon Rim.

Photographic Travels In Desert Country

By H. H. Haines

Deserts seem to fascinate photographers and the Journal has run a number of articles on the subject over the years. Cars make the desert easy to reach, too easy sometimes, and unless you have a retired desert rat in the family you had better read this carefully before you tackle your first desert. It isn't Indians on the warpath, or outlaws and rustlers you must watch out for it, it is you! As Hank Haines explains it so simply it is mostly a matter of common sense in dealing with uncommon forces and conditions, the forces of Nature against puny you.

West of the Rio Grande, south of Great Salt Lake, and east of the Sierra Nevada lies a great region that the geographers of my early school days labelled, "The Great American Desert". To my boyish mind, the term conjured up visions of plodding wagon trains, swirling clouds of alkali dust, of intolerable heat, alkali flats and thirst, of rattlers, scorpions, gila monsters and centipedes, of lurking Indians and skies of molten brass—in short, a fair section of Hell here on earth.

Since that early day, I have crossed and recrossed that area many times, and have spent days and weeks in its interior. My concepts, like those of the geographers, have changed with greater knowledge. All of the things that my childish imagination saw are there, except, perhaps, the toiling wagon trains. Even the Indians still people the area, though no longer in paint and war bonnet except on ceremonial occasions. There are deserts in the area, and modern geographies designate them by name—the Colorado and Mojave Deserts of California, the Black Desert of Nevada, the Painted Desert of Arizona and New Mexico, just to name a few.

These are the regions of least rainfall, where wind, sun, and sand hold undisputed sway. Elsewhere the inter-mountain area is only one of deficient rainfall—ten inches, or less, per year. Its vegetation is sparse, and desert in character. Grasses are few, and generally limited to clumps or small patches along the water courses. Other vegetation is scattered, and shows marvelous adaptation to drought conditions. Cacti, for example, have reduced leaf and stem surface to an absolute minimum, and their volume to the greatest possible extent, filling that volume with expansible cells that can suck up and store the infrequent showers that come their way. Other plants, like the mesquite, have developed prodigiously long roots—thirty and forty feet for a bush five feet tall, that can follow the last drop underground to cooler depths. Still others make a brief and gorgeous display of flowers after the rains, then retire into seed form until another year.

The exact kinds of vegetation, like summer and winter temperatures, depend upon the interrelated factors of latitude and elevation. The greatest cactus display is in the low Sonoran Desert near the Mexican border where summer temperatures are almost unbearably hot, and winter temperatures mild. As we go north to the high deserts of Nevada the vegetation changes completely, summer temperatures are mild, but the winter temperatures run down to zero and lower. Everywhere, though, vegetation is so sparse that the bare ribs of the land stick through, and the hand of the Creator can be seen as He continues to shape our world to His liking. The stars hang very close in the clear sky and the action of the great geologic forces of erosion and deposit, of uplift and fracture, of wind, flood and volcanic action can be seen by all who care to look.

The clear, dry air preserves the traces of human and animal life that have passed by. Baskets, pottery, dinosaur tracks, and the doodlings of the Conquistadores may all be found if one only knows where to look.

All of these combine to make a paradise for the photographer. Wind-rippled dunes, water-eroded slopes, boulders and exotic vegetation, live Indians and the traces of Indians long dead, are there for the taking—if one uses the proper approach! For the desert is no city museum, arranged for our pleasure—it, like its inhabitants, has its moods and its defenses, and the traveler in desert country does well to understand and respect both.

So long as we stay by the main travelled highways we will get into little trouble—and see little desert! There are service stations about every fifty or a hundred miles, where we can get gas and water, but even the main highways cannot control wind, sun, and sand. Wind blows sand here, too, and old timers, knowing this, carry their cameras and auxiliary



CHOLLA AND SAGUARO. Characteristic of the low elevation Sonoran Desert near Phoenix, Arizona.



INSTRUCTIONS TO TENDERFEET. Sign at the head of the road from Hanksville to Hite, Utah. This is what the Haineses found *after* they had fought their way up this road over many dry wash crossings coming up from Hite to Hanksville. Later some wag added the notation "Next time FLY!"



MONUMENT VALLEY CAMP. The author and his wife camp near Monument Valley. The tent was pitched for shelter from the winds which blow here in May and June. Camp chairs, stools, and folding tables make for a good deal of comfort, even though the Haines family of three lived for six days on this trip on the water that they normally carry in the car on any desert jaunt. Note the old running boards on top of the car for possible use when stuck in dry sand.



DESERT COCKTAIL HOUR. En route home from the PSA Convention at Denver, the author and his wife take time out in the middle of the Nevada desert for cocktails and lunch. Food for current use is carried under the sleeping platform back of the jeep can; cooking utensils on the other side. Other spaces under the sleeping bags hold camera equipment, extra gasoline, and reserve food supply. Covered by the tarp up top is the spare tire, tent and poles.

equipment, wrapped in little plastic bags. Best are the G.I. version labelled "Bag, personal effects, or Pistol", which can be purchased for about 5¢ each at surplus stores—when they can be found. Next best, to my mind, are the plastic bags sold for freezer use. In either case, drop your camera or lens in, and roll the free end of the bag around it—then put cameras and film in some spot in the car out of the sun, and not closed in like a glove compartment or trunk. Thus your precious equipment is safe from wind, sun and sand!

How about your car? Not too much worry here, unless a really severe sand-storm comes up. If it does, pull off of the road, turn the rear of the car toward the wind, stop the engine, stay inside, and ride it out. Your car may lose a little paint, and its windshield may be sandblasted, but you'll be around to get it replaced. Leave your car, and you can't be too sure! Keep your gas tank filled—refill when it gets one quarter empty, unless you carry extra gas in a tight and safe container. Always carry extra water—at least two gallons—and *not* in one of those canvas water bags. They are designed to cool water by evaporating part of it, and just when you need it most, it has all evaporated. Use a drum canteen, or better, a five-gallon jeep can with removable flexible spout, or even a couple of one-gallon jugs.

Beyond civilization

When we start leaving the main highways, the picture changes! The best of the desert regions have been set aside as national monuments—Death Valley, White Sands, Saguaro Cactus, Joshua Tree, and so on, but the degree of improvement depends upon the amount of travel, the proximity to large centers of population, and other factors. Roads may or may not be paved, gas stations and restaurants or sleeping accommodations may or may not be available. Find out before you start. If you are uncertain of the post-office address of the monument you plan to visit, write the Department of the Interior, National Park Service, Washington D.C. They will send you descriptive folders giving quite complete informa-

tion, usually a sketch map of the area, and the mail address of the Superintendent or Regional Supervisor in charge. If more information is needed, write them.

On arrival, particularly if the area is unimproved, stop at the headquarters or checking station, mention the areas you plan to visit, and the time you plan to stay. You will be amazed at how those rangers will keep you in mind, and if you fail to come back out within a reasonable time after your stated date, will start a discreet questioning of others coming out. If these fail to yield any information, they are apt to come looking for you!

If your plans include visiting more remote areas, just remember that you will be strictly on your own, and that even on unpaved roads a car can travel in an hour a distance that it will probably take you two days to travel on foot. Remember, too, that cars can break down. A thing as simple as a broken fan belt, or two flat tires, can leave you stranded if you are not prepared to meet the emergency.

Under such conditions adequate preparations are no longer a matter of insuring personal comfort, but of bare survival. The wise desert traveller will have in his car a reserve supply of food good for three or four days beyond his expected stay in the back areas. Regardless of what his maps or local information may show about the availability of water, he will carry at least five gallons of drinking water in addition to the emergency supply for the car. He will add one or more army-type canteens to be carried on his belt, and perhaps a small knapsack in which to carry cameras if all goes well, and a supply of food for the trail if things go wrong.

Dig, brother, dig!

A shovel is a must, and not, if you please, a collapsible trenching tool, or even a short D-handled shovel; make it a good standard long-handled shovel. If possible, get one with an irrigator's blade—the blade set almost parallel with the handle, like that of a spade, rather than at a sharp angle, as on the usual ditching shovel. If your car hangs up on the

high center of a rutted, sandy road, and you have to shovel that center out from under the car, you will soon know what I mean. If you know you are going into sand, an old plank or two, a couple of discarded running boards, or even a few sacks to give a little traction for that start will often get you out.

Wind, sun, and sand! With them, and all the more dangerous because the newcomer does not expect it, is water. Sit down and gaze a while at those bare hills, stranger! Note that from each fold of any size there is a spill of rock, gravel, and other debris flowing out onto the desert floor. Think a little—that stuff did not roll out just of its own weight—it was carried out there by water. Look at the gullies—washes, we call them out west—cut in the lighter sands and clays out on the desert floor. Water did that too, a storm at a time.

Water in the desert?

But even your reflective inspection cannot visualize what actually happens. In the cloudburst season the morning is apt to dawn clear. By midmorning a few fleecy clouds appear. By noon they have congregated like sheep, and their undersides grow gray, or even black. Some time between noon and midnight they will discharge their water in showers that are unbelievably localized and unbelievably violent. Under them rills start running off into the gullies. The gullies start streams, held back by accumulated plant debris of several years. As the downpour continues, pressure builds up, the little dams break, each adds to the total, and a wall of water, often fifteen feet high rushes down the slope, carrying all before it! The dangerous part of the procedure is that the flow often runs out from under the cloud for several miles, so the traveller, himself in bright sunlight and dry sand, may suddenly be overwhelmed by the wall of water and drowned.

The moral is obvious—don't camp overnight or even for a picnic lunch on low ground. If your road, paved or unpaved, crosses dry washes in the cloudburst season (usually July or August) stop, look, and above all, listen before you start across. You can hear that wall of water long before you can see it. If your wash fills, you don't necessarily have to turn back. Likely, it will drain in a half hour, and any sand in its bottom will be firm in another hour. Take it easy—unpack your camera and look around you—you'll probably be surprised at what you can find to shoot!

Ask, don't guess!

In off-the-pavement travel local information is doubly valuable. Stop and ask if your map is correct, if the dirt roads and landmarks indicated thereon actually exist, what the local people think of the possibility of cloudburst trouble. Your inquiry will serve two purposes—you will get valuable information in a very casual and briefly phrased manner, for outdoor people are seldom talkative, and equally important, you will let someone know where you plan to go. If your local man advises against going, heed his advice, and take another route! He won't insist on your following his advice, but its good policy—he usually knows what he's talking about.

So, you now have food, water, gas and oil, shovel and canteens, and local advice. You start on that great adventure down an unmarked dirt road. Take it easy—stop and look back now and then, especially at the forks—you may want to come back again the same way you went in! Perhaps even, if your car does break down, you may have to walk out. In this connection, the best advice is "Don't do it"! If you have followed our advice so far, have brought plenty of food and water, and have told friends where you plan to go, sit tight! They'll come in after you in due time. Just



DIGGING OUT. Bedded heavily in sand in a dry stream bed in California, the Haines car is dug out by the owner while friend wife stands squarely behind him with support and advice. The center of the rear axle and the drive shaft were actually resting on sand, and the long handled shovel was a necessity in freeing the car. Unfortunately, the off pavement desert traveler must expect and be prepared for such incidents.

last year, here in California, we had two cases that illustrate my point. In the first, three old desert hands went out in a jeep to look at some mining claims. Trouble was, they were too used to the desert. They were only going for a day, so took no food, and little water. The drive shaft broke, and they tried to walk out. One was found alive; the others failed to make it. The survivor stayed with the jeep, where he at least had shade, and the water in the radiator.

Almost at the same time, in June, a lone lady painter set out to paint in Death Valley. She blew one tire going in, but made it to the spring where she planned to camp. While there, another tire went, but she had plenty of food and water, so just kept on painting. In due time, her friends sent in a search plane which found her, and in turn sent in a helicopter which landed, took her bad tires out for repair, brought them back and mounted them for her. Aside from a few days longer painting than she had planned, and some extra expense, she was none the worse for her experience.

Sun, wind and sand! Ingredients for a most delightful set of regions, where a man can find his soul and his pictures at the same time, where fortitude and foresight pay off, and the fools are apt to be buried! I have tried to tell you a little about how to come and go in safety and some comfort. For your personal comfort and safety while wandering in search of your pictures, I can do no better than to refer you to Frank Proctor's excellent article in the *Journal of October, 1954*, under the title of "Desert Warning". To these suggestions I would like to add only two more. First, wear a hat—it will make your own shade. Sunstroke is no fun, and the "big hat" of the southwest is mainly functional. The second is, if you must walk out, go back, not ahead, unless you are *very* sure of your country, and do it at night. There is enough starlight to see your way. Walk through the night and early morning, sleep through the heat of the day in the shade of a bush or cut bank, as the desert creatures do. In a word, if you are going to the desert, be a Boy Scout—**BE PREPARED!** By so doing, you can go comfortably, find many fine pictures, have fun, and return safely.



By F. W. Schmidt

Titles From Low Cost Materials Look Professional



Remove the head from your enlarger and you will have an excellent titler. Your camera tripod may also be used. Illumination is furnished by two desk lamps equipped with No. 1 photofloods.

Why not dress up some of those home movies you now have on hand? Your presentations will have a professional appearance which you will be proud to claim as your very own work. No special skill in art or lettering is required, and you will enjoy every minute of the time expended in the preparation of these simple movie titles.

Wallpaper is used for the backgrounds and inexpensive games or lettering sets for the titles. As long as the proportions are kept in a ratio of three to four, the size of the layout can be of your own choice. It should be remembered that the larger sizes are much easier to use, unless you work with a supplementary lens. The following table shows the sizes of wallpaper used on these titles:

Pre-Cut Lettering Kit	12 x 16 in.
Stenso Lettering Set	12 x 16 in.
Crossword Anagrams	12 x 16 in.
Magic-Plastic Title Set	13 x 18 in.
Dennison Letter Set	6 x 8 in.

Art titles, made so simply, can embellish any movie or slide show. Highly desirable as main titles to open the show, they can also serve to subdivide the various elements of a travel or nature talk into units, definitely marking the end of one subject, the start of another. Use plain titles within a sequence.



You can get results such as this for each and every title when you use the Magic-Plastic Title Set.



The Dennison Letter Set, obtained at any dime store, was used on wallpaper to produce this title. You have spent time and money making movies, so why not make the time spent watching them more enjoyable by using titles produced by one of these simple lettering methods and a roll of inexpensive wallpaper.



A visit to your local wallpaper store will end your art troubles. Wallpaper serves as the background for your movie titles and it can be obtained in designs and colors to match the theme of nearly any home movie production.



These simple games and lettering sets may be obtained at the local dime store, art store or at your camera store. Professional appearing lettering will be the result and no lettering skill is required.



A straight edge will be useful but not absolutely necessary when making your title layout with the Duro Pre-Cut Lettering Kit. These come in several sizes ranging from one to three inches. Those shown are the one and two inch.



Games such as Anagrams will be quite effective when used with nursery wallpaper. They can also be "animated" quite easily.



The family and friends will enjoy the movies of your children if you surprise them with titles such as this, easy to read, pleasingly arranged.



Slip the desired wallpaper pattern under the Magic-Plastic cover and apply the pre-cut letters. One small piece of wallpaper can be used for main and sub-titles with this method.



Stencils can be used for the more rustic type of titles. A soft black lead pencil is used for the outline of the letters as it sets them off from the background.



Alpha colors are used to fill in the outlined letters. Be sure to use a color which will contrast with the background. Spread it evenly so letters will appear smooth and opaque.



This is what may be expected from the use of stencils and Alpha colors on wallpaper. Variations include outlining the letters in contrasting colors, or shading them.

Note that in monochrome these titles are attractive. In color you can turn your instincts loose and be neat or gaudy, but remember to maintain contrast between lettering and background.

Color Slide Duplicating

Duplicating is one of the most useful tools that a color slide maker has at his command. It is not used, as many think, merely to have available more than one copy of an original. The color rendition of certain slides can be compensated or varied, thru the use of filters, and different sources of illumination or film emulsions. Wrong exposures may be corrected. Contrast can be increased, when that is desirable. Cropping is done without reducing the format, by blowing up a part of the original. Size may be changed, as for example 2¼ by 2¼ in. to bantam or 35 mm. Reviving washed out or faded colors of old or many times projected slides, is very often possible. Negatives are made from transparencies, from which black and white prints are turned out, or monochrome transparencies.

Of course one of the principal uses of duplicating is to have more than one copy of a transparency available for:

a).—Commercial, scientific or educational purposes.

b).—To enter one's best slides in international exhibits or contests, simultaneously, instead of circulating them from salon to salon. Chances of success will be increased by not sending less than top flight slides when entering many exhibitions. Some foreign shows can't be depended on to forward them, and take a long time to return entries, hence duplicates will be very useful.

c).—To avoid the possibility of loss or damage to irreplaceable originals, when entering exhibits or contests.

d).—To experiment with retouching without risk of ruining an original.

e).—To make montages by superposition of the copies instead of the originals, which can then be used for other purposes. Such copies can be intentionally over-exposed for best results.

Symmetrical effects will be obtained with identical copies.

f).—When slides are to be frequently projected, fading of originals will be prevented.

g).—To participate in contests, in which the promoters keep the prize winning pictures, without giving up the original.

h).—To donate copies, as for example to the PSA Hospital Project, or to sell them.

i).—To have color prints made, without risk of loss or damage to originals.

As a general rule, it is almost impossible for duplicates to be reproduced identical to the original, because of the many factors involved, but even if slightly or greatly different, they will in many cases be more satisfactory than the copied transparency. Some slides because of their special characteristics, cannot be successfully duplicated, or only after a long series of experiments. Since duplication generally increases contrast, low or medium contrast slides are more likely to produce good results.

Methods of Duplication

The most commonly used methods are:

I.—By contact.

II.—Photographing the transparencies, lighted directly in a light box, as described by Glenn Brookins, APSA, in his article "Duping Color Direct," in the June, 1955 issue of this Journal. An extension bellows or other powerful magnifying device is needed. Cropping and size and format changes are possible.

III.—Photographing the transparencies projected on screen, opaline glass or colored cards. This method has been described at length in this Journal in articles by Russell Byerly, "Copying Technique for Color Slides," April, 1955; and by Mrs. Louise Haz, "How to Improve Color Slides," June, 1955. This method is specially useful, where extensive cropping or size and format changes are required.

IV.—With special duplicating attachments equipped with double extension bellows, which have recently been put on the market by various camera manufacturers. Since it is the method with which the author has had experience, it will be described in this article.

Copying Technique with Double Extension Bellows

There are now on the market, double extension bellows attachments, for many makes of cameras, such as Exaktas,

Edixas, Leicas, Hasselblads, and others of the interchangeable lens type. As can be seen in the picture of the setup, an extension bellows, placed between the camera and lens, enables one to obtain magnification of the slide to be reproduced, to a one to one ratio or larger, if cropping is desired; and a second bellows, attached to the lens on one end, and having the slide holder on the other, enabling one to focus the transparency, by varying its distance from the lens. Filters may be inserted between the lens and the focusing bellows. An opaline glass attached to the slide holder, diffuses the light used.

Light Sources

The slides can be lighted with spots, floods, flash bulbs, electronic flash or even sun light. The most practical source is electronic flash, because its color temperature approximates that of daylight, for which many color film emulsions are balanced. Color rendition can be compensated or varied, by using artificial light emulsions. Of course blue flash bulbs have the same advantage, but their cost is high, whereas electronic flash is cheap, once the initial cost of the unit has been met. It is fast, as only a few seconds are needed between exposures to recharge the condenser. Spots or floods require films that are balanced for their color temperature, and exposures of several seconds are needed. Sun light is not very commendable because of variations in its intensity during different times of day or changes in weather conditions, and impossibility of working at night. When using flash, either bulb or electronic, a spot or flood will be needed for lighting the transparency when focusing. Since duplicating work will generally be done where electricity is available, the electronic unit should be plugged in to the current, instead of discharging the battery.

Exposure Factors

Bellows extension will alter exposure factors, because of the increased distance between lens and focal plane, with consequent change in the lens diameter to focal distance ratio, i. e., the f : stop. Increases in exposure of as much as 10 or more, will be required in some cases, with maximum bellows extensions. On the other hand, intensity of illumination depends, aside from the source used, on its distance from the transparency to be lighted for reproduction. It will vary in inverse proportion to the square

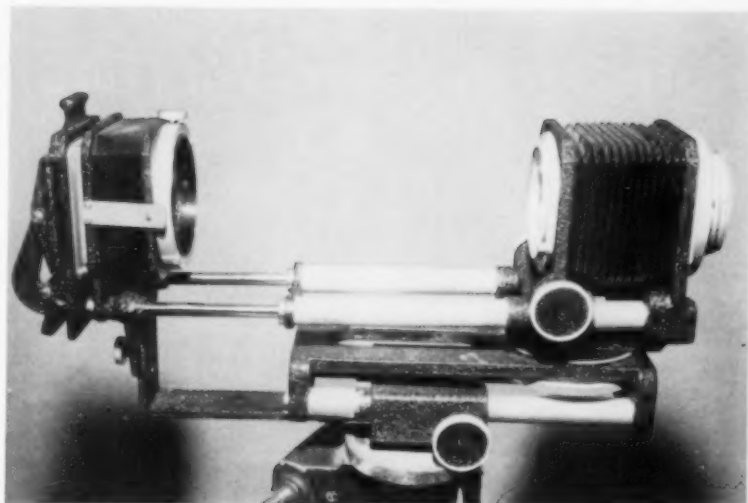


By Ing. Jose Lorenzo Zakany

of the distance. For example, an electronic flash at 10 in., will give an intensity four times as great, than if placed at 20 in., or the equivalent of opening the lens two f: stops. When spots, floods, or sun light are used, exposure meters may be used to measure intensity of illumination at the transparency. When flash lighting is used, factors furnished by the manufacturer are available. Complicated calculations could be made, depending on extension of bellows, but due to the multiple factors involved, it is advantageous to calibrate the light source, to establish a basic exposure factor, as follows:

Calibration of Light Source

With a fixed small diaphragm opening such as f:8 or f:11, to insure depth of field, a series of tests are run at varying distances say 3 in., to 6 in., 9 in., etc. up to 36 in. A normal, well exposed slide should be used, at a one to one magnification ratio. Shutter speed should be fixed at a certain number of seconds, if spots or floods are used, or at whatever speed the camera is synchronized for flash. The open flash method may be used if the camera is not synchronized. Low room lighting will not affect results, unless the shutter is left open too long in the open flash method. A careful record must be kept of all essential data, such as: number of each exposure, f: stop, distance of light source to transparency, extension of magnifying bellows, shutter speed, film used, and identification of slide used. When using spots, floods or sun light, meter readings should be taken and recorded. The developed roll should not be cut, to maintain the order of the various exposures, for comparison with the original. On consultation with the records, the data pertaining to the duplicate that comes closest to the copied slide, will give the BASIC EXPOSURE FACTOR, for the light source calibrated, with the particular film used. For films with a different speed rating, a simple calculation will give the basic exposure factor. As an example: if Ektachrome 32 ASA was used in the test, and it is desired to use Kodachrome, 10 ASA, the exposure must be increased 3.2 times, or the equivalent of about one and half f: stops. Reducing the distance of the light source will achieve the same result. Remember that intensity of illumination varies inversely as the square of the distance, hence it must be reduced in proportion to the square root of 3.2, or approximately 1.8. Thus if our Ektachrome basic exposure factor had been determined to be f:11 at 18 inches, Kodachrome basic exposure would be f:6.3 at 18 in., or f:11 at 10 in.



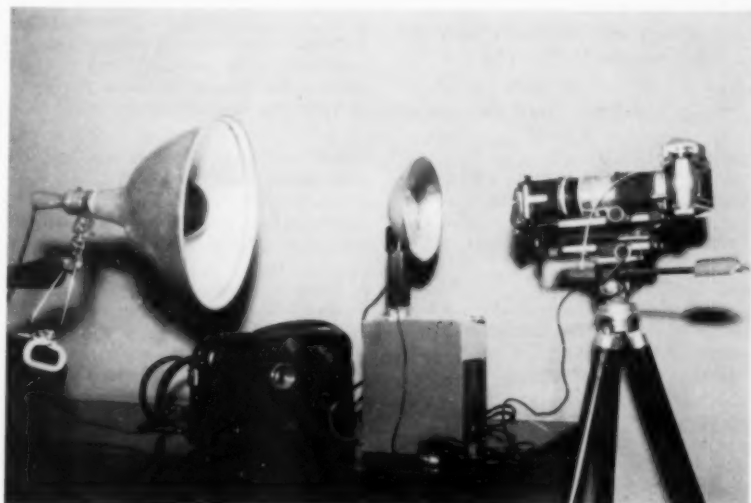
Exposure Variations

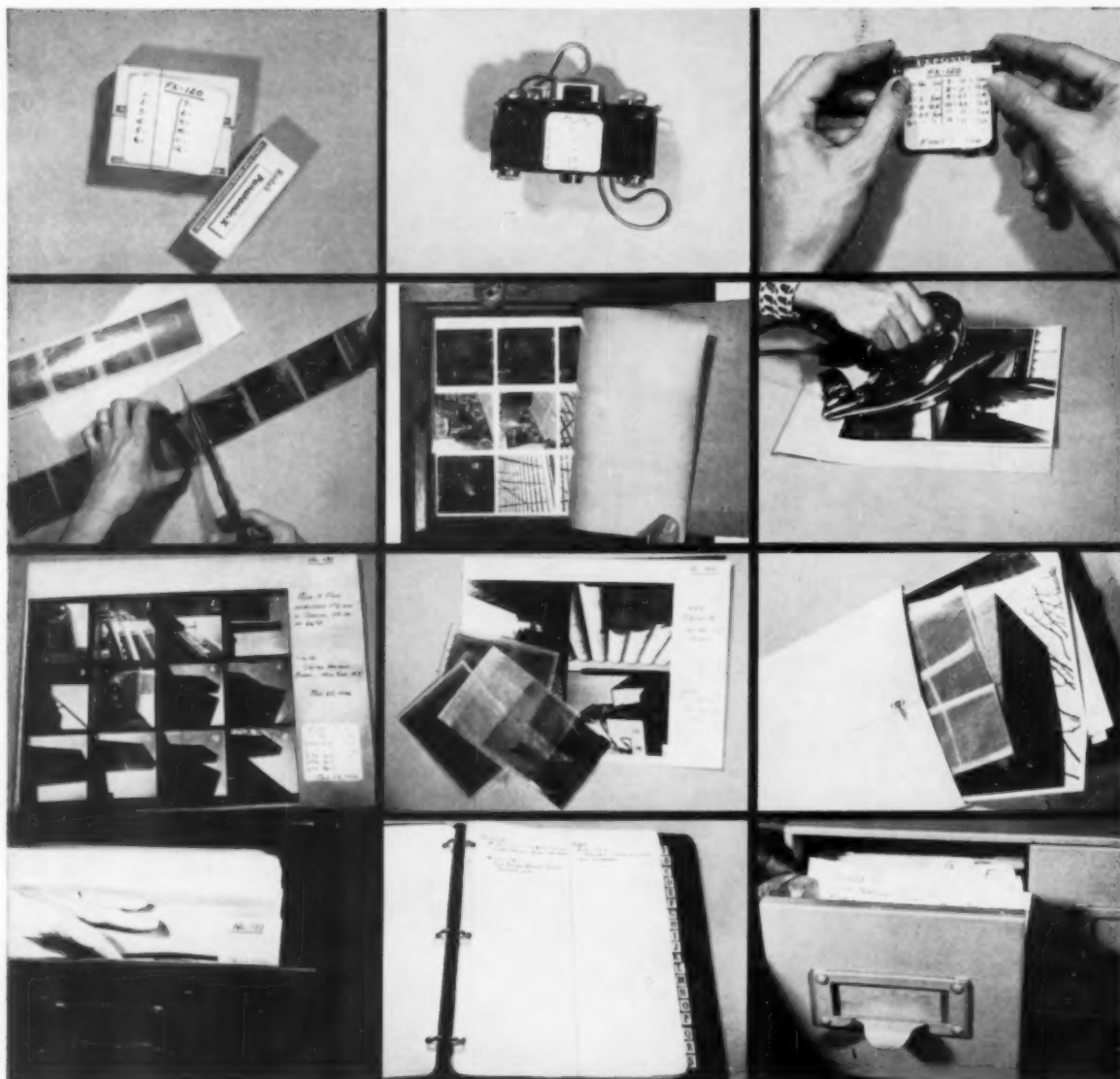
Each transparency to be reproduced, because of its special characteristics, will require a different exposure. Experience will be the best guide to determine the variations to be introduced in the basic exposure factor. Most of the work in connection with duplicating, is in setting up the apparatus, cleaning the slides, adjusting the bellows for proper magnification and focus, all of which may consume as much as 15 minutes per slide. The actual exposures, on the other hand, take only a few seconds. To take advantage of preliminary work, insuring the best results, and not have to repeat it, exposures should be bracketed, say at an f: stop over and under the estimated exposure. This bracketing of exposures will usually take care of small variations in bellows extensions, at close to one to one magnification. When blowing up small

parts of a slide, the bellows extension will be large, and the change in exposure will become important. If the basic exposure factor was obtained with a reading of the bellows scale of say 4, and a transparency is to be reproduced at an extension of 10, exposure must be increased 2.5 times (10 divided by 4), about one and a quarter f:stops, or a reduction in light source distance in proportion to the square root of 2.5. Permanent records should be kept of all data in slide duplication, for future reference, enabling one to reproduce slides at a single exposure, once the best has been determined.

Characteristics of Apparatus

The mechanical and handling features of various duplicating apparatus now on the market, are furnished by the manufacturers, hence they will not be described in this article.





Top Row

Prepare pressure sensitive adhesive labels with data corresponding to the film to be used. Size of label and data to be taken will depend on the desires of the individual photographer.

The backing on the pressure sensitive adhesive label is removed and the label is pressed onto the back of the camera. Data as desired is then recorded on the label. A pen or soft pencil is best because generally the label is applied to the rough leather covering.

After the roll is completely exposed and removed from the camera, the adhesive label is removed from the back of the camera and either applied to the roll as shown or in some manner related to the film for future reference.

Second Row

In the case of 120 and 620 type roll film, the film is cut into three equal lengths. Some may prefer to cut the film into four lengths. Preserve in glassine envelopes or sleeves.

The film strips are placed on the glass of an 8x10 printing frame with emulsion side facing the back. Suitable 8x10 enlarging paper is inserted and the assembly is exposed under the enlarger or other light source.

The proof is mounted on the front of a 9½x12 brown manila envelope with clasp. Mounting may be accomplished by use of mounting tissue and a standard electric iron. Rubber cement or other adhesives may be preferred.

Third Row

After mounting proof onto envelope, various data are recorded in the remaining area on the front of the envelope. The envelope and individual proofs are numbered.

In the case of 4x5 cut film, the negatives are inserted into glassine envelopes open at one end only. Four negatives are printed on an 8x10 proof sheet. Storage of not more than 8 is suggested per envelope.

The glassine protected film strips and prints up to 8x10 size are stored in the envelope. Additional proofs, model releases, data relating to subjects recorded on the film and other materials may be stored in the envelope.

Bottom Row

The 9½x12 manila envelopes are filed according to successive numbers in a standard steel file case. A single file drawer will hold hundreds of envelopes.

A loose leaf notebook of any suitable size may be used for one method of indexing by subjects. The index may be elaborate or simple depending entirely on the photographer's requirements.

For more elaborate methods of indexing extensive banks of negatives, a standard 3x5 library card filing system is suggested. Each subject may be subdivided as many times as appears desirable.

Filing System For Films And Prints

By M. J. Zunick

Every photographer at one time or another has promised himself to do something about the mess of negatives he possesses, not to mention the innumerable odd prints that are lying about the darkroom and house. If the procedure described here is followed, your films, proofs, prints and data will be systematically filed, saving considerable time and one's disposition for years to come.

Methods previously described require two filing systems using special size filing cases, one for the proofs and one for the negatives. The unified system described here permits filing of negatives and proofs jointly. It has many advantages and works as well with a few dozen films and prints as with thousands, therefore, it can be adapted by the professional as well as the amateur.

Often a photographer wants to keep data on exposures. This is generally recorded in a small notebook which he must look for each time an exposure is made. Because of the inconvenience this is frequently not done with subsequent regrets. Pressure-sensitive adhesive labels are readily available and these can be marked and attached to the back of the camera as illustrated. Exposure time and diaphragm setting can be recorded quickly and easily after each exposure. Upon removal of the exposed film, the label with recorded data is removed from the back of the camera and attached to the film roll. Thus, data and film are kept together without concern of mixup.

Although only two sizes of film are discussed and shown, namely the $2\frac{1}{4}$ x $2\frac{1}{4}$ roll and the 4 x 5 cut, this system is not restricted to these sizes. Actually any roll or cut film can be filed according to this system from 35 mm to 8 x 10.

After developing, fixing and drying, the $2\frac{1}{4}$ x $2\frac{1}{4}$ roll film is cut into 3 strips of 4 exposures each and then placed in $2\frac{3}{4}$ x 10 inch glassine sleeves. The cut 4 x 5 developed films are placed

in $4\frac{1}{2}$ x $5\frac{1}{2}$ inch glassine envelopes. Glassine sleeves and envelopes suitable for these and other sizes may be purchased from your dealer.

The glassine protected negatives are now assigned to a numbered $9\frac{1}{2}$ x 12 inch brown manila envelope for permanent keeping. These envelopes, preferably with a clasp, may be purchased from your local stationery dealer. This type envelope can also be used for mailing 8 x 10 or smaller prints.

Proofs are made by contact printing in any suitable printer or by placing the film in contact with enlarging paper in a printing frame (as illustrated) and exposing under the enlarger. The proofs, in most cases 8 x 10's, are mounted on the brown manila envelope containing the corresponding negatives. This is done best by using mounting tissue and heating in a mounting press or with an electric hand iron. The proofs can also be attached to the envelope with rubber cement or other adhesives. The back of the manila envelope also can be used for mounting additional proofs.

You can now file inside of the envelope in addition to the glassine protected negatives such items as additional proofs, prints, model releases, data sheets, etc. The front of the envelope can be used for noting pertinent data alongside of the mounted proof. In the upper right hand corner is the number of the envelope. This also is the primary number for both the negatives and prints in the group. Negative numbers, which might be termed secondary numbers, are noted on the proofs in white ink or by other means. In denoting a specific negative the envelope number and negative number are separated thusly, 130-8. Each and every negative and its corresponding proof and prints now have a specific number, they are filed together, alleviating necessity for dual filing systems and both prints and negatives are protected from dust and abrasion. And,

not the least, all data pertaining to negatives, prints and subjects photographed can be kept together.

The only thing that remains is to set up an index. Except in special cases, the index is set up on a subject basis. This may be done in many ways, however, the two preferred methods are shown and discussed here. The choice lies with the individual photographer and it may be governed by availability and/or cost of materials needed. A loose leaf notebook with letter tabs from A to Z is fairly reasonable in cost and can be adapted quite easily to large or small banks of negatives and prints. Each subject can be sub-divided and data extended to suit the individual. The card file index shown may be somewhat more versatile and possibly would be more suitable for extensive banks of negatives and prints. Either of these methods of indexing allows unlimited cross-indexing and this is extremely important with extensive banks.

For convenience and maximum protection, only one 12 exposure roll of $2\frac{1}{4}$ x $2\frac{1}{4}$ film or eight cut 4 x 5 films should be filed in each $9\frac{1}{2}$ x 12 inch brown manila envelope. This size envelope is suggested since it fits nicely into standard office filing cases. Larger or smaller envelopes may be used provided they serve the individual's purpose. These envelopes, if purchased in 25 to 100 lots, cost about five cents each. The cost of the large envelope and the glassine protectors are only a fraction of the cost of the original film (about \$0.50 for a 120 or 620 roll and about \$0.96 for eight cut 4 x 5's). In comparison with the value of the negatives and prints, the cost is insignificant and as such is extremely cheap insurance. If kept under suitable atmospheric conditions (relatively cool and dry), the negatives and prints should keep indefinitely with minimum deterioration.

Monochrome Bites Colorist

By Jim Archibald

According to newspaper men, when a man bites a dog, THAT'S news, but what could be more unusual than the picture of a life-long colorist pounding the typewriter keys in tribute to a work of art in the form of a black and white photographic print. Well, it's happened!

For a minute or two, then, let's hark back to the era of the silent movies, when cinema temples not only attracted the romantically inclined, but a fair sprinkling of weary humans seeking surcease from the daily—and nightly—cacophony of oral assault. Some slept! Immobility had given way to movement, though fundamentally dependent upon each other.

Came the talkies, and idols toppled, prophets sagely wagged their heads, and opined the "silents" were doomed, while a fickle public flocked to see—and hear—Jolson sing "Sonny Boy." Here silence had been displaced by sound, but each complemented the other.

In due time Color—the upstart—arrived in a blaze of chromatic mayhem. New idols appeared, prophets opined as usual, and the public became infected with a strange disease called Technicoloritis. In this instance monochrome gave way to chroma, each impaired without the other.

All of this points a moral to photographers, especially those who are reluctant to concede that Color has brought a new dimension to the graphic arts. If idols have toppled in photography, it's partly because they lacked the intellectual resiliency to accept the change, and reorient their abilities to frankly explore the challenge of the new phase. This does not mean that the monochrome worker should forsake his medium and embrace Color entirely—heaven forbid—but that he should cultivate an objective viewpoint, one that is historical and not hysterical, for both together make the perfect One.

And what, it may be asked, is this perfect One? Photographic images are the result of light and shade, in ANY tone. This creates Form, without which Color would have little—if any—meaning in the creation of a picture. In monochrome the value range is from white to black, but in Color the value range is from yellow to purple-blue, a range that is inadequate to fully express the millions of tints and shades visible to the human eye. The white as represented in an opaque photographic print is the facsimile of pure white light, and the black is but the total absence of any light whatever. So, no matter how beautiful the picture, if light and shade are dispensed with, and color stands alone, what have you?

But to continue the analogy. We had silence, then came sound, and its newness and novelty charmed and beguiled us. Eventually it so happened that people of intelligence and culture came to realize that silence had a value, a place, an impact in the new world of sound. Then there was Color, and no matter how poor it was, so long as it was color it was accepted as good color.

Naturally it came to pass that color for color's sake went into eclipse. People became color conscious through education and observation. Today it is realized that an absence of color—in a world of color—has a value, a place, an impact too. Already we note black and white advertisements in

the big periodicals, not there as the result of financial considerations, but because the smart hucksters know the value of Contrast when angling for the consumer's attention.

So we have loud color, quiet color, whisperish color, and—no color at all. The din and cadence of chromatic dissonance will be superseded by gentler tones, more subtle hues, harmonies that intrigue and bemuse. And this brings us to the point of departure, when we leave Color to assess a certain photographic print with which we fell in love. So help us, a black and white monochrome.

For a few years past I had corresponded with a fellow PSAer up near Lake Erie, and never having had the pleasure of meeting our friend in the flesh, it was felt that a visit was in order inasmuch as friend Bob was wallowing in photography and had ideas afloat which there could be much discussion, contentious and otherwise. And what a visit it proved to be. Too bad we didn't have a tape recording of what transpired, for here was something to chew on for inspiration and profit.

Bob trotted out scads of prints, for evaluation, and—we suspect—adulation and polite condemnation. Suddenly he held one up, saying as he did so, "If you'll hand color this print for me, I'll give you another to play with." Well, we took a long, covetous look at the print, and 'twas a deal. Man oh man, what a picture!

Lake Erie in late afternoon. Cloud-filled sky. The sun shooting through a hole in the overcast, to hit the lake and besprinkle it with glistening highlights. Two shapely waves rolling into the sandy shore, awash with spume and sparkling detail. On the left were some ponderous dead trees, with their naked limbs and branches silhouetted darkly against the sky. Here was MOOD! Oodles of it!

Back home in the studio we set up the print to determine the color arrangement. No doubt about it, this called for a softly warm sunset according to the light and shade. In due course the print was colored, and with due respect for the photographer's art. By this time we had come to appreciate every little detail in the print.

Both prints were set up for some studied comparison. Yes, the colored version was attractive enough, the colors in keeping with the prevailing mood, but wait! Which print was the most impressive "mood-wise?" Some folks might prefer the colored one because of its color appeal, but didn't the monochrome have more of the stark solitude that made the study so appealing? Had not some of this impact taken flight with the introduction of color?

Here was a time for impersonal candor, the objective viewpoint, honest evaluation uninfluenced by one's love of color. And the verdict? Yes, it just *had* to be admitted that in this instance the monochrome version was, in our opinion, the more effective, for here the observer intuitively envisaged the chroma to fit the mood—of the moment.

Let prophets point. Let the hucksters wallow in the paint pots. Let Time flow on. Monochrome is NOT doomed; 'tis but enhanced! Was not the first command: "Let there be Light," without which Photography, and Color, could not exist. This, too, might point a moral, so let's leave it there.

Change We Have With Us Always

By Urban M. Allen

John R. Hogan, FPSA, the distinguished Philadelphia pictorialist, and owner of nearly all the honors an expressive photographer can have, has turned Hawaii into a battleground.

Mr. Hogan came to these Paradise Isles armed with a set of projection slides with which he sought to put the forces of modern photography to rout.

The Hawaii Chapter of P. S. A., working in cooperation with the Camera Club Council of Hawaii, provided him with an audience.

Two hours after he received a fragrant red carnation lei and a chaste buss from Helen Davis, the gal of all work in local photographic circles, he had turned a fairly placid group of people into rival forces of hammer-and-tong disputants.

It's not a new fight—the struggle between the "pictorialist" and the "modernist"—but it is always interesting and stimulating. When a man of Mr. Hogan's stature delivers the first blow, something is bound to happen.

Mr. Hogan's argument is well known. It probably goes back to neolithic times; certainly it was no stranger to the Greeks.

It is that pictorialism represents beauty and virtue, that it is disciplined, that it requires long and painful apprenticeship, that it is founded upon sound principles that go back to the beginnings of art.

Moderns, on the other hand, are uncouth, inept, careless, and, to a large degree, insensitive creatures who find inspiration in garbage cans and dives of the lowest sort.

Mr. Hogan's comparative slides seemed to reinforce his position powerfully—until some of his critics began pointing out afterward that he had winnowed through the best the pictorialists had produced in the past quarter-century for his side of the argument, but largely limited himself to the 1956 Photography Annual for his examples of modern photography.

It was like sending Oklahoma's football team out to do battle with the Slippery Rock Teachers!

Fraprie, Misonne, Keighley, Thorek, Ortiz Echagüe, Haz, Wu — these and other master pictorialists were represented by some of their best work.

But nowhere to be found among his "moderns" were the pictures of Cartier-

Bresson, Man Ray, Helmer-Petersen, Strand, Eugene Smith, Newman, Haas, Weiner, Penn or dozens of others whose work has won acclaim among the avant garde.

Was it a fair comparison? This writer thinks it was not.

But as to the basic argument—is there really any argument at all?

Isn't it just a case of those who have achieved success doing things in one way trying desperately to hold their values, while a brash new generation tries just as desperately to impose a new set of values?

Those who are old enough to remember the pre-World War I pictorialism, or have access to the annuals of that period, will recognize that the salon standards of that day are considerably different from the salon standards of the present.

It was fashionable then to make photographs look like paintings. The "broad treatment" was so broad sometimes that the subject was obscured in a romantic smog. The "control processes" were at the peak of their glory.

Then, after World War I, came the revolution!

First there were just a few crying in the wilderness. But they acquired disciples and their number grew. Their theme was "shoot it sharp" and "emphasize the purity of the photographic image."

Remember the battles between the "pictorialists" and the "purists" that raged in the early '30s?

What happened? Gradually the pictorialists and the purists merged forces. The integrity of the photographic image began to assert itself in the exhibitions, but the validity of controls (dodging, burning in, etc.) was upheld.

It happened slowly, almost imperceptibly. But the salons were off in a new direction. As time removed the older workers (and judges) from the lists, the direction became a set.

A pictorialist of 1924 looking at a 1957 exhibition would be shocked and amazed at what he'd see.

We'll wager that Mr. Hogan, if he could look at a salon 30 years hence—and we hope he'll be around to do so—would be equally amazed.

For it is inconceivable that the great vigor of the avant garde in photography won't eventually win broader acceptance,

both with the public and in the photographic exhibitions; that a change, barely perceptible at first, but of striking consequence when shows two decades apart are compared, is inevitable. The process is going on right now, although we may not be fully aware of it.

The salons would most certainly be on the way to extinction if this were not so.

For it is true of all expressive art that it grows or it dies. Standards change. Tastes vary. The main stream goes on, but it is endlessly influenced by tributaries along the route that give it greater breadth and depth.

Occasionally it meanders, or is diverted into purposeless eddies, but there is no mistaking the general direction of flow—if we can get far enough away to see it in its entirety.

As the most conservative showplace of photographic art, the salon usually lags a good many years behind the avant garde, who manage somehow to find expression and exert their initial influence elsewhere.

They have their own small esoteric exhibitions. Some of them succeed in getting their work published, in one form or another. Bit by bit they begin to make their presence felt, and when their influence is strong enough, they begin to appear in the salons.

The wild beasts of today become the old masters of the next generation. Van Gogh, rejected by many of his contemporaries, today is a critical and popular favorite. Toulouse-Lautrec, once a gutter artist, today gains respectability.

And so we are inclined to the view that Mr. Hogan, in the ferocity of his attack, merely confirms his own perceptiveness in recognizing that the changing times are catching up with him and, possibly, beginning to leave him behind.

"The British landscape" which he so much admires, won't vanish immediately or completely from the exhibitions, nor will the powerful, somber human documentation of a Eugene Smith rise immediately in its place.

There will be compromise; an inch given here, another there, but there will be change which will try to hold the best of the old and add the best of the new.

The old will always disappear faster than the conservatives want it to disappear, and the new will always emerge

(See Hogan, page 53)



The attractive package for the P-J Portfolio. The lower volume contains the personal data of the circuit members, the handsome volume standing upright has two sets of acetate pockets to hold two rounds of 8x10 prints, plus special comment sheets, the maker's captions and data and a statement of the intent of each picture. Photo by Larry Ankersen.

P-J Portfolios

An old idea—
with a new twist

By Harold B. Davidson

Portfolios and circuits are not new by any means. Hundreds of PSAers have found them a most useful means of improving their photographic skills and artistic standing and understanding. Since the photo-journalist is often less concerned with art than with reproduction quality, impact and story-telling qualities, a new approach was needed for the P-J Division in establishing its circuits. A careful study was made of the existing PSA portfolios, the best features of each were adopted, an attractive package was designed and the P-J Portfolios were on their way. First to complete a round was No. 5, and this account by the Secretary, lifted bodily from The Photo-Journalist, reveals that only in approach does P-J differ from PD, CD, ND, or SD! A study of the Portfolio confirms this.



Who's Who!

Larry Ankersen is Director of Circuits for the P-J Division. He's the one at the left. Dr. Harold Davidson is Secretary of Circuit 5 which completed the first round ahead of the other circuits. Larry made a special trip to Stamford to show us No. 5 and we were properly impressed by the quality of the package and the material it contained. He also went to a lot of work to dig up material which helped us prepare the supplementary notes. Harry Davidson also helped by re-checking some of the facts in his Bulletin article and advising us of corrections which should be made. While we have picked on these two leaders you can be sure that all the circuit members and the other secretaries and editors are equally entitled to kudos for getting this new venture off to such a successful start.



The first PJ circuit to have completed its initial round is ours; No. 5. We were assigned to it Larry Ankersen says, only on a geographical basis. All of us applied for a PJ Circuit early. Our homes are in California, Florida, Georgia, Michigan, Minnesota, New Mexico, New York, Pennsylvania and Texas. Of course, "Skipper" Miller started us off with a fine plan, the best designed notebook and system, and the most beautiful portfolio any of us have seen! That gave Carol, K. D. and the boys the best incentive for cooperation, and we really got it!! As we were starting out in the summer, all I did was to check vacation plans before launching the Portfolio on its maiden voyage. It returned completed in less than three months! No one kept it overtime, and some, well prepared, got it off in two days! Everyone enjoyed its visit.

I was delighted to serve any group. PSA had given me so much help in the past that it was a privilege to help in any way. Both as individuals and through Portfolios so many PSAers and PJers gave time and attention generously and unselfishly. But to be Secretary to *this* group,—well, that is a treat! I'm sure that all groups will have many fine people, and similar experiences; but listen to mine! I wish I had the space to tell all the facts in the Notebook, but the few following highlights will have to do. Carol Safer won an Honorable Mention in the "Picture and Caption Contest" with her "Jazz Artist". Jim Cornwall belongs to three Salon Workshops and is Secretary of one; he won a Silver Pin of the Photographic Guild of Detroit, belongs to other clubs, has won ribbons and awards and an Honorable Mention on "Captions." Dan Hightower turned "Pro" about four months ago; won five Merit Points in the Annual Print Competition of the Photographer's Association of America. Henry Ishino leads his area as a go-getter of new PJers. The rest of us

are plain guys with less experience in photography. I am sure it is only a question of time for the abilities of the rest of the group to give the stars a hard run for their money. Most of us have families with daughters and granddaughters predominating (or do we brag the most?). Our occupations include chemistry, a controller, engineering (designing and distributing), insurance agencies, housewives, laborer, "loafer", one press photographer, and the practice of medicine. Our hobbies, besides photography include charitable work, hunting and fishing, mineralogy, coin and stamp collecting, music and arts, physical sciences, nuclear science, electronics (applied to recording) building scale model ships, skating, publishing an alumni bulletin, and competitive driving of sport cars!

Besides a few "complete dark-rooms," a variety of strobe and ordinary flash lights, Federal, Omega and Eastman enlargers we collectively own and operate an Eastman "35", Anso Karomat, a Canon, a Contax, three Leicas, six Rolles and a Ricohflex, a Super Ikonta BX, a German press camera, a Hasselblad, two Speed and two Crown Graphics, and a Linhof Technica. Plus a variety of movie cameras, projectors and an Eastman stereo camera.

Now, I ask you! With such an outstanding group how can any secretary miss? Or fail to enjoy his job? But I am sure that every group will also have its outstanding members and plenty of fine gals and guys! So come on in, boys and girls, "the water's fine"! Join PSA! Join PJ! Join a PJ Portfolio! Enjoy the fun and then tell your friends about it!

Whatever you do in these circuits, especially considering the high quality and untiring efforts of your leaders, You will all learn and you will all have loads of fun!

The Editor Comments

Perhaps you wonder why we have devoted so much space to a new Portfolio when there are many in existence in nearly all the other Divisions, some of them operating successfully for years.

Well, to be perfectly frank with you, we have a selfish motive!

If PSA could hold all the members who join every year we would double in size in five years. Happy thought. More members would mean a larger Journal and more service for all.

Several independent and isolated studies of drop-outs have indicated that *one* of the reasons is that many of the new members have no interest in exhibition work, or in the art of photography, may we say, yet want to improve their techniques for personal work. Quite naturally, to the competitive photographer who is interested in salons, in star ratings, in club competitions, such an attitude seems quite silly. Just as does the race for stars and Who's Who ratings to the newcomers who drop out. This comment, incidentally, is not intended as criticism of either group but as a simple statement of fact as it looks from the Editor's chair. Actually, we're all out for both factions. We think there is room for everybody in PSA and we dislike this lining up on one side or the other.

So what has this to do with P-J Portfolios? Everything!

These new Portfolios are designed for the person interested in improving his ability to tell a story with a picture or a series of pictures. This ability follows two channels, better photographic technique and capturing the story element, often sacrificing pure artistic quality in doing so. But that is what the group wants. And these new Circuits seem to give it.

Prime argument on the first round of No. 5 was "What is photo-journalism? Some held it to be only newspaper photography, or for news magazines. Others said it was also covers. Still others wanted to include pictures for house organs. And one group held out for how-to-do-it pictures in any medium of publication. Boiled down, it seemed to be that photo-journalism is the telling of a story, any story, by means of one or more pictures with a suitable caption or captions. Captions could be a single word, or they could stretch out for a hundred, but the picture and the caption are a unit.

Publication could include anything from posting picture and caption on a store window for local consumption to printing in a magazine of ten million circulation. It could be for free, but selling the picture was felt to be an important consideration.

To further the idea of publication, there are no commentators by that name. Instead, there is a board of editors. This board is largely composed of real editors of magazines who have agreed to donate their time to furtherance of the project. None is assigned to a given circuit, they take them as they come in, so the circuit members never know whom they have to please, just as if they were submitting their work to a dozen different magazines. Of course, in the meantime they have often taken a larruping from their fellow circuit members, along with some helpful suggestions.

Underlying all this is the opportunity to improve personal photography, the type of thing so often called "record shots". The dividing line between personal photography, record shots if you will, and journalistic pictures is slimmer than between any of the other categories. Thus the new member we discussed above might find more help in this kind of portfolio than in those with more artistic leanings.

The move to start portfolios in the Technical Division was prompted by a similar situation, wherein a member using his camera in highly specialized work wanted help and criticism from others doing similar work, with the end product a scientific application rather than either exhibition or publication.

So that is why your Editor has given so much space to this new Portfolio service that works like all the rest but with a differing basic idea, and a new kind of service to the participant. We have seen similar outcroppings in the CD Travel Competition of last year, in the Life Photo Essay contest of 1955 and we can hope to see more and more of them as we broaden the base of our photographic endeavors and reach out to fulfill the words of our Constitution, Article I of which reads:

"PURPOSES

This Society shall be a medium for cooperative action in promoting the arts and sciences of photography and for furthering public education therein."

You can stage a

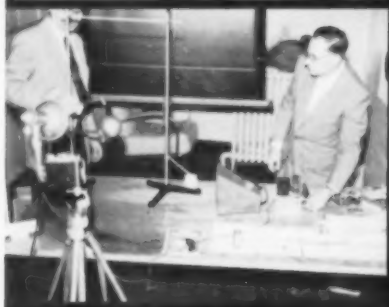
Fotorama



Dr. Ralph Schachat and his assistant, Sydney Boyar, line up a sound-operated electronic flash. This is one way to get two flashes out of one bulb!



Hank Barker seems a little emphatic at the BGW table as Fred Unverhau shows how easy it is to spot a big print. Note IPEX poster on back wall.



"Stand back folks and see how the sound of the little balloon sets off the big flash". Cards in foreground are components of the sound unit.



They never believed it could be done! Retouching those itty bitty slides in color. But an old hand at it not only said it could but did it.



The bulb breaks, the mike hears it, the amplifier amps it, the solenoid trips it, the flash flashes it and two milliseconds later, a picture!



"Don't look at it, look through it! That's the way to judge a paper neg. Darken it down, lighten it up, and make a better print than you think".



The color experts. Filters, spotting, binding, exposure or what have you. If one didn't know the answer the other one was supposed to!



Color, 1957. Type R and Dye Transfer prints surround the window, behind it the boys develop Type R in full light and answer questions.

Pictures by the Author except breaking light bulb by Dr. Ralph Schachat.

Your club needn't be in a big city, or be big, or be old, to stage this county fair type of instruction night for yourselves or your community. It is fun to plan, to put on, and the results amply justify the slight amount of trouble involved. If your club needs local publicity, this is one good way to get it.

By Joseph Chiaramonte

The Stamford Camera Club, of which I am president, wanted to put on a different kind of a program. You can have just so many lectures, slide judgments and print judgments and then you need a change of pace. Since we meet in the Old Greenwich Community Center (next town to Stamford) and part of our bargain for the use of the quarters is to admit local residents freely we decided to really put on a show which would bring them in, teach them something and perhaps entice them into becoming members of the club.

Because of the diversity of interests a regular program would not accomplish this result. A change of pace was really mandatory so we decided on a county fair type of show and named it Fotorama. We discussed the different kinds of activities and demonstrations we might have and finally settled on six, each with a booth or table set-up where the demonstrators would stay put and the crowd could rotate among them.

While we are only about an hour from New York we decided to do it with home talent and four of the six booths were manned by members, the other two by local residents who don't belong to the club.

We wanted diversity, we wanted to cover both color and black and white, shooting and darkroom work and this is the way it worked out. Our quarters are large and we pushed all the chairs back so the crowd could circulate easily. The "booths" were in the four corners and in the centers of the long walls.

High Speed Photography

On the right as you came in, in an alcove for some measure of safety, was a demonstration of high speed photography by Dr. Ralph Schachar, non-member, physicist in a local research lab, who had developed a sound-operated electronic flash. He had no trouble getting a crowd because he was smashing second-hand flash and regular bulbs and panes of glass. Each smash was accompanied by a brilliant light flash, hence the crowd. The microphone picked up the sound of breaking and through an amplifier caused a solenoid to trip a camera shutter which triggered his electronic flash. On a large bulletin board alongside his booth were 8x10 prints of similar shots made earlier.

Color Photography

Next booth held two good right arms of the club, Ted Gould, past president and Ralph Carpenter, ex-print director. They ran the color information center, taking on all questions about color shooting, the use of filters, lighting, etc., and demonstrated several methods of cropping and binding slides.

Color Printing

The only real booth is in the back corner and this made an ideal spot for Dick Hunt and Al Wilson to work. It is normally used as the kitchen for refreshments, has a counter and a shelf inside, with running water handy. Dick has been experimenting with Type R Print Material and he had pre-

pared a number of prints and carried them through the darkroom stages, doing the color developing steps in front of the crowd. He had a display of finished prints decorating the face of the booth. Al Wilson has done considerable work in Dye Transfer and showed samples of his work, answering questions as they came up. This booth was also real busy all evening.

Black and White

Hank Barker and Fred Unverhau manned the b&w booth and they were asked about every question possible, and some not possible. Hank is a Three-Star Exhibitor and a specialist in mediobrome, Fred has done a lot of work in toning and chemical processes. They also demonstrated print finishing methods.

Paper Negatives

Elizabeth and Bill Tubby brought a stack of 14x17 paper negatives and a big illuminator. Some of the negatives were finished, some they worked on right there. They also showed finished prints and pointed out the advantages of two-stage retouching in large sizes. Both have studied under Adolf Fassbender and are masters of the technique.

Slide Retouching

The other non-member was Ruth Bennett who showed how simple it was to color retouch a 35mm slide. She had brought a few of her own to start on but the members had brought in enough of their own to keep her busy all evening. Using photographic water colors she spotted, modified, subdued over-bright areas and did many of the stunts possible with this technique.

It is interesting to note that all but two of the participants are PSA members and three of them, Hunt, Barker and Mrs. Bennett are APSAs.

Looking over our subjects, it is true that some of them are a little unusual for a small club, but any club will have subjects at beginner and advanced levels which have been mastered by some of the members. They can be simple things, like correct splicing of movie film, putting thumb marks on slides, binding in glass, dry mounting prints, print spotting, toning, or any number of the simpler techniques which will be new to many people.

Perhaps the biggest job in staging a show like this is in convincing people they are capable of doing it. Few of us realize that the skills and tricks which are quite commonplace to us are deep mysteries to many others.

Maybe a word as to the results. The attendance, as checked at the door, was nearly twice our membership. It is too early to determine how many will join the club but at least they know there is a club in town and they saw our latest show on the walls. No attempt was made to sign any up for membership but the program carried an invitation to the next regular club meeting and from that they may get firmly hooked on our bait.

What's Wrong With Home Movies?

By Herbert C. McKay, FPSA

Herb McKay, widely known today as an authority on stereo, was as well known thirty years ago as an authority on movies, both professional and amateur. He cut his teeth as a cub cameraman in Hollywood; wrote the first book ever published on Amateur Movies (1923) and the most voluminous book on the same subject (1929). He produced some of the earliest micro movies made on 16mm film, was an early experimenter in 16mm color, lectured and taught movie subjects and has written a total of seven books in the field.

Not too long ago I had occasion to present a talk to a group of amateur movie makers; and very soon saw that I had left the audience far behind. I then started asking questions and learned that while some of them had been making movies for more than five years, none of them knew any of those elements which at one time the beginner learned during his first six weeks of activity.

Such things as the importance of the rock-steady, level camera was new to them, yet the example of the professional screen is before them all the time! That amateur films should whenever possible be made from a tripod seems too elementary to mention, yet not one of this group even owned a tripod! No wonder we got our eyes ripped out of our heads in watching amateur movies!

Then too, focus seems to be a thing of the past. Even semi-professional films have a softness which to me would consign the film to the waste-basket. I know that in the clinical films I made, if, for example, a suture could not be seen actually passing through the eye of the needle the film was out. But these are simple things, easily remedied. . . . if your camera uses roll or spool film; it is more difficult with a magazine camera.

One of the worst things I have noticed is used by professionals at times, and one which would a few years ago have thrown any film out of competition, this is the abominable *swing-shot*. The argument is that the camera swings just as does the eye. That is pure fallacy. The point is that the eye does not see the swing the way it is presented upon the screen.

We have a built in policeman in our visual center, which permits us to see some things, and not see others. When we shift vision through a broad arc from one position to another, we have a mental shutter which blocks out the mal-de-merish sensation of the swing. It has been proved too often to be questioned that the abrupt cut from scene to scene best reproduces the effect of natural visual sensation.

There is no excuse for ever having any kind of blur of movement upon the screen with the single exception of following (accurately and smoothly) a moving object, which will of course blur the background. Neither is there any excuse other than the deliberate use of an angle for having an "off-level" shot anywhere in the film.

The whole point was made by Ruskin in one of his criticisms of art. He remarked that the only true art was that which concealed itself, and how true that is. The spectator

should never be aware of any camera technique. He should be able to follow the film as easily as if viewing the original. Anything which draws attention away from that is inexcusable. The cameraman is not a juggler on exhibition, but should at all times remain fully behind the scenes, both he and his work.

Continuity seems to be a lost word among amateurs, not alone continuity of story, but of direction and of movement as well.

How many times have you seen a little playlet filmed in which an actor leaves one room at the left and enters the adjacent one also from the left? It may seem logical but the actor runs into himself in the doorway! And too how often does he run out of one room only to saunter into the next one?

We shall be charitable and not mention pasted-up films in which tempo, continuity, light direction, even the season of the year is ignored and you see two adjacent scenes obviously made in spring and autumn, yet which are supposed to be separated by a few moments.

Then there is the closeup. Of the greatest value when properly used, it seems now to be used primarily as an afterthought stuck into the film at any odd place! The logical approach to the closeup is ignored and as for matching closeups, it simply isn't done.

When to this are added the hundreds of flashes, it is little wonder that the announcement of a film showing so often leads to sudden memory of many forgotten appointments—and Heaven help those who can think of no excuse; they have to submit to the torture.

The brain simply cannot orient itself to a new scene in one or two seconds. Time is essential for the individual to recognize the film—hence if a shot lasts for less than five seconds it is better left out entirely.

Finally there is that matter of film footage. Film costs money, so each scene is skimmed to the least possible time—which is never enough. This reminds me of one amateur who was somewhat more than brusque, but a competent film maker, who said,

"No one but a damned fool would dream of shooting less than three times the footage he intends to use!"—and there is a big secret in making good films.

And it is just as cheap as the "tight" kind of shooting, cheaper in fact. If you have twenty-five dollars to spend for film would you prefer to make one film which your guests would actually enjoy seeing; or four of the kind which

drives them from your house. Movie costs are not measured in film footage but in minutes of enjoyment!

Then what about the processed film?

Editing is far more than simply cutting out white flashes. It is the step which makes or breaks the film. In fact one of the first things I learned was that an editor can ruin the finest film—and he can often make a good one from highly inferior camera shots.

The subject of editing is considerably more complex—and important than camera work. We cannot even touch the high-spots here. But in the hands of the editor lies the preservation (or indeed the creation) of continuity, the smoothing of the film, the careful matching of shots up to and including the closeups, the control of tempo, the gradual increase of tension and suspense as the climax approaches, in short the full character of the film. Yes indeed, the simplest home film can and should have all of the elements of the greatest professional drama.

Then finally, as many of us are still lacking sound, there is the matter of titles. Many films add greatly to their general attractiveness by the novel treatment of titles. Even sound film must have an introductory title and an "End".

In short, editing is the heart and soul of movies, professional or amateur. Not only can you learn to do it; you will find it by far the most fascinating part of all movie making. Here enters the real story making, the true creation of the drama. The real "author" of the film is the editor. The cameraman and even the director are merely the typists and typesetters if we may use a bit of exaggeration for emphasis.

Editing is a challenge to your skill, but once you master it, you will find that guests come into your home and demand to be shown films. You can't believe this, but I have seen it happen time after time.

In short, there is no reason why you should not make films which are as finished and as attractive as the professional type; and I mean the better professional type.

I have served on several juries at national and international amateur film salons. Each film, to be accepted had to pass a certain screening standard, one which if once more put into force would very quickly raise the standard of amateur films about one hundred percent.

To be accepted the film had to exhibit:

1. Good exposure
2. Critical focus
3. Rock-steady screen picture
4. Level camera

Naturally, when these points have obviously been violated with deliberate intent to support the spirit of the story they did not act as bars to acceptance.

5. No flashes
6. No end-of-scene blurs
7. Reasonable continuity
8. Matched cuts in film
9. Acceptable quality of titles
(And titles were obligatory)

10. Smoothness which leaves the spectator unconscious of changing shots and angles.

This applies to the simplest of films. Not too long ago I heard a lecture upon movies at which a commercial film was shown—one which had been sold to a national advertiser. I was shocked. Not one scene in focus, not one scene well balanced, no attention to exits and entrances, no continuity. I should have been ashamed to show the film to my most intimate friends—yet it had been paid for and liberally!

The film showed nothing of real camera technique, no dissolves, no laps, no vignettes, no speed changes, no reversed motion, no animation—nothing of the advanced control which when used logically and sparingly does so much to dress up a film. The overall quality was extremely poor, even the color was off balance! It seems to me that if this is an acceptable standard of quality for semi-professional film work it is about time the amateurs waked up and started to try to match the quality which has been achieved in some other fields of amateur photography.

Finally I wish to emphasize the fact that this is not intended as a sweeping condemnation of all amateurs. There are still dozens, even hundreds who do good and conscientious work; whose films are a joy to watch. But these are in such minority that the average owner of a movie camera knows nothing of them or their work.

Rather what I have in mind is to work to raise the standards within our own ranks so that we may be examples to those who do not enjoy PSA membership and so fulfil our obligation as leaders in the photographic field.

Another, newer, Voice of Experience

Editing The Amateur Film

Like Herb McKay, Ernie has made quite a study of the amateur film, together with his cousin Willy Clump Clump, who gave this talk at the Denver Convention. Ernie has translated from Kaintuck Hillbilly to lowland furrin talk. Since Ernie heads the MPD Film Analysis Service he has had ample opportunity to see present-day efforts of home filmers and it is strange how his experiences agree with Herb McKay's. Could it be there is a mite of truth in their contentions?

By Ernie Humphrey

This discussion of elementary film editing will not prove too exciting for the advanced filmer, although it is possible that some forgotten detail may be revived by inference.

While many of you may know more about editing than I do myself, the really truly home movie folk might get a valuable hint or two from the article.

There are actually two distinct means of editing the type of film that the average home movie maker produces, most of which will prove to be travelogs, picnics, vacations, family affairs or athletic events.

First, the usual post-editing, which means you will have the job of cutting, splicing and reassembling the films when they

are returned from the processor, and then pre-editing, which has nothing to do with cement and splicer, but is a definite means of eliminating much of the work of the former chore. Too many amateurs are remiss in considering the importance of pre-editing, which, after all, needs only a grain of intelligence and a moment of thought before taking each shot.

In the past two years, my Committee in Kentucky, the Film Analysis and Judging Committee of the Motion Picture Division of the PSA has seen a lot of films that have been entered in Club Contests that could have been most assuredly improved by pre-editing, post-editing or both!

Endeavoring to supply some hints towards improving their films in the future, tape commentaries have been prepared on each film, and there have been times when it has been rather difficult to make the remarks mild and gentle. Willie Clump Clump summed it up very definitely when he said, "Makes a body feel like a hypocrite, when if'n he told the truth, he'd say, Throw that film away and start all over again!"

After reviewing many amateur films over the past two years, the outstanding faults appear to be two in number, and both can be definitely improved by the filmer who is seriously interested in making better movies.

There seems to be an allergy against a tripod; and a determination to leave in practically every foot of film taken, regardless of its quality.

A tripod is a necessity, so use it for rock steady pictures that are so much easier to look at than the wobbly, all-over-the-screen stuff that so many amateurs turn out from a hand held camera. (This is known as the garden hose technique—Ed.)

The word edit comes from the Latin "edere", which means to "put out", so we must assume that we have some idea of what we are going to shoot before we start the camera.

With this thought in mind, suppose we discuss the elementary principles of "pre-Editing" the film story we are about to create.

Should we plan to make a story with plot and actors, a script is of vital importance, the preparation of which will require careful planning and must be within the scope of the players to understand and enact.

A vacation trip, travelog, or any of the other films that amateurs make for their home movies, will have to depend on the cutter and the splicer to produce a satisfactory production after the picture has been photographed. In any case, a little foresight will save a lot of work after the film has been returned from the processor.

Suppose we want to show the folks leaving for a trip, the first shot may be the loading of the car, then the auto leaving. The photographer will stand out in the road, follow the car as it takes off, finally stopping the camera before the car is out of sight, then the car stops, and he is left with an uncompleted sequence. Consider then—stand at an angle that will permit the car to exit from the picture frame before stopping the camera, and our sequence is complete.

Another shot of the car arriving at its destination will give us a logical continuity, and our trip, or vacation, is on its way.

Pictures taken thru the windshield with the road rushing at the camera are seldom effective, nor are side window shots of the fences and trees blurring across the screen in rapid-fire motion. In extreme instances they are permissible where "speed" is to be graphically depicted.

When necessary to shoot thru the windshield, the camera should be fastened in some manner inside the car, and the speed of the camera increased to 32 frames or more to lessen the effect of the vibration.

Pellegrini's film of San Francisco, seen at the Denver Convention, was a graphic example of the use of the camera thru the windshield, and the method described above was used for these terrific pictures.

Annoying red flashes can be seen on many amateur films,

and these are practically all caused by careless loading of the film in and out of the camera. Either of these operations should be performed in the darkest place possible at the time, taking care that the reel does not unwind and become too loose, and if not *sure*, use a few extra feet for the first scene, also stopping at the end of the reel before the marker shows the film is out.

The cartons should be marked in the order of filming, as this will prove of help in editing after the return from the processor.

Let us ask ourselves if we really need that particular shot before we press the button. Let our characters walk into the picture frame and then walk out of it, don't leave them hanging in the middle.

A person sitting at a desk should be pictured leaving the room before he reappears somewhere else. Walking across the street, permit him to reach the other side before we shoot him at some other place. Make the characters move logically.

When shooting some object of interest, be careful a crowd of people do not detract from the main effect desired by "mugging" the camera. The audience will look at the folks and lose the main objective.

People who walk directly into the camera lens will blur out of focus and the amateur usually causes his people to disappear into thin air!

A more pleasing effect can be obtained by a close-up properly focussed, and if movement is desired, take the character out of the frame easily.

A phone call sequence is more logically finished by showing both parties talking, and each of them hanging up the telephone.

Composition must not be forgotten, it is just as important in a motion picture as in a still photograph. Distance or far objects can be accented by a tree branch or some object of normal size in the foreground.

A pyramid shown in one of the films my Committee viewed last year, was shot first at far distance, the camera moved in for a medium shot, and two figures were seen at the base of the pyramid. A close-up then emphasized the fact that the stones of the pyramid base were of tremendous size as compared with the men who stood in front of them. A re-establishing shot from the distance left us with the complete understanding that we had been observing a huge object, and the presence of the humans gave us the comparative size.

Re-establish the location after close-ups, the audience will not get lost, the sequences will be complete and a relocation will appear quite natural.

Tempo is important, quiet scenery should have more footage than a busy city street. Lighting is very important, and side and back light can be employed with remarkable effects. Try a shot thru autumn foliage, towards the blue sky, the camera facing the sun, taking care to shield the lens from the direct rays, increase the exposure a full stop, and the results will be surprising.

A child sleeping, using a spotlight only, leaving the room in semi-darkness, will convey the feeling of night. Many "moods" can be expressed by the judicious lighting of the subject, in fact, the possibilities are unlimited to a filmer with imagination.

A tripod is a necessity, hand-held pictures are not as pleasing as the steady ones, and while it is not always possible to use a tripod, some support can be found conveniently at hand that will suffice in the emergency. A wall, a post to brace the camera vertically, any type of support to aid in time of need, are all valuable assets to ensure steady pictures.

Much has been said on the subject of panning, and too many good amateur films have been ruined by panning, back and forth, up and down, until the audience has become quite dizzy from the excess motion. Remember, the pictures should have the movement, not the camera! Many times two or three still shots would have told the story quite satisfactorily in

less footage and have been much more pleasing to the viewers.

Height can be impressed by panning, preferably from top to bottom, with some familiar object at the base for comparative size. This should be done only on the tripod. In like manner, if it is absolutely necessary to pan, first select the main object, and with camera on tripod, move slowly from one side to the other and remain for a short period on the main objective. NEVER pan back again!

Using a telephoto lens, remember that the movement is magnified as many times as the lens is greater than the normal one, and the panning movement must be proportionately slower, i.e. a 16mm 3" will be three times magnified as compared with a 1". Quite a lot of folks overlook this fact.

For emergency close-up work, a make-shift means of adjusting parallax to some extent may be found in this manner. Carry a yard stick with you, or a ruler that is fairly rigid, forget the viewfinder, and measure from the exact center of the lens to the object three feet away, making reasonably certain that the stick is in exact line with the lens axis. For a fixed focus lens, set at infinity, a 1 diopter lens over the normal one will prove satisfactory at the three feet distance. Actual field coverage for 16mm will be 14" x 10", and for 8mm, 12" x 9". A wire frame can be used to assist in checking the area, and will be found accurate enough for the emergency at hand. Plenty of chance for error is admitted, but it should suffice to give a fairly accurate close-up that would otherwise be impossible.

Post-editing is the big job to be done after the films are returned from the processor. The cartons have been numbered as exposed, therefore the first step will be to run the films thru the Editor-Viewer, eliminating the leaders and the perforated numbers as each reel is spliced together numerically.

Pad and pencil at hand, the complete production should now be run thru again slowly and notes made of each scene, using consecutive numbers for each sequence. Bad frames, swishes, irritating light flashes, light frames at the beginning of a scene, all these should be removed, or marked for cutting later.

With all scenes enumerated, the time has come to steel your heart and cut and cut. There is no hit or miss method of editing a film, and real satisfaction is possible only when the production is as near perfect as it can be made.

Throwing good footage away, or even removing it from the film is distasteful, but it is certainly true that 300 feet of good photography, logical sequence and fine continuity are a lot more desirable than 400 feet of "hodge-podge". It's the footage that's kept, not the footage taken, that marks the operator as a Motion Picture Photographer or a Home Movie Amateur!

With the scenes numbered, it should be possible to analyze the note book comments and reassemble the scenes for better continuity, marking for cutting the unrelated and over or under shots.

A permanent and valuable aid to reassembling can be made of thin strips of wood, with small wire brads affixed about one inch apart, numbered consecutively. These strips, tacked on the wall, will be utilized for receiving the film pieces as they are edited from the main reel. Hanging the films on the brads prevents the coiling that is caused by using round boxes for storage.

When the entire picture has been cut, the film strips can be reassembled and spliced in proper order in accordance with the compiled notes.

It may be advisable to run the finished picture once more thru the viewer, as additional editing may be necessary before it is ready for showing.

A word of caution in regard to using consecutive scenes in which the density varies greatly. Try to rearrange these into a gradual change from dark to light or vice versa. Many really nice sequences are spoiled by an abrupt change from

dark to light or light to dark without a medium shot in between.

For the first run thru the projector, it may not be a bad idea to assemble a few close friends for the initial showing. Their remarks may be a guide for the insertion of some titles that will improve the film, especially if their criticisms are invited before the show.

The strips that have not been replaced in the finished film can be spliced together and stored on 400 foot reels. A card should be made to enclose in the can, indexing the footage, subject and quality of the photography. There will be many occasions when some of these short sequences can be inserted in other films, and few will ever be completely wasted.

For example, a picture being made of the building of a new church, titled "To the Glory of God". Short montages are desired to illustrate the handiwork of God as compared with the handiwork of man. In the cans may be found shots of trees, flowers, clouds, waves, birds, animals etc. to show clearly the handiwork of God; shorts of the handiwork of man could be autos, machinery, buildings, bridges, trains, etc. Many other pieces may be used eventually in other types of films.

In closing this article on amateur filming, a word of warning should be sounded for the filmer who can't wait to see his film on the screen after it is back from the laboratory. Leave the projector in the case and make the first showing on the viewer instead. Emulsion is sometimes not hardened enough to stand the pulling thru the hot film gate and over the sprocket wheels of the projector, and the film may become lined with those vertical lines that we have seen so many times and always deplored as being almost impossible of eradication. Rewinding the film by hand is also gentler than the projector rewind at high speed.

We hope that some of our readers have gained a little information that will be helpful, and that some results may be seen in the films that are submitted to the Analysis and Judging Committee of the Motion Picture Division of the PSA in the coming year.

Slides and Music

Have you ever tried fitting a series of color slides to an accompaniment of a record of mood music? If you have not, the experience, and the pleasure you will derive from it will repay the thought and effort involved.

Suppose you have several dozen fall foliage slides and you would like to work them into a sequence. A 45 RPM recording of "Autumn Leaves" will play approximately three minutes, and with a sequence interval of 15 seconds will provide an opportunity for a dozen slides; or on a ten second interval, 18 slides.

Arrange the slides in such a manner of sequence that they will most nearly seem to match the mood of the music, projecting them with a magazine feed and timing the slides with the secondhand of a pocket or wrist watch.

This type of showing will provide a most appreciated diversion and interlude in a club meeting, and its reception will repay the trouble involved.

Among some of the available recordings for which groupings of slides can be developed are: for spring, flowers and buds; June is Busting out All Over; for snow scenes and winter; Winter Wonderland; for seascapes; Ebb Tide; for slides on the abstract or with blues in predominance; Mood Indigo.

With imagination and selection, a pleasurable presentation can be assembled, worth the effort and pleasant to the listeners and viewers.—HAROLD B. SPRIGGS



Stratford Hall, Tidewater Plantation. Photos by Tom Firth.



Wakefield, birthplace of George Washington in the Tidewater.

Driving To The Tidewater Regional?

There Are Pictures All The Way...

No matter the direction from which you approach Old Point Comfort and the Tidewater Regional (June 8 and 9) you pass through beautiful and historic countryside, village and town. If you can spare a little extra time en route you will be well repaid with pictures you will treasure. Here are a few suggestions. Travel Aides in Virginia and neighboring states can provide more specific targets when they know your route.

By L. E. Walton, Jr.

Colonial Williamsburg, grace and beauty all the year.



Kitchen at Stratford. Photo by Tom Firth, APSA.



So you are coming to the Tidewater Regional. Hundreds of thousands of people will travel from far and wide to visit the Old Dominion this year when the U. S. celebrates its 350th birthday with the Jamestown Festival of 1957. Never before has there been such a wealth of photographic material available to the amateur in such colossal proportions they will make the biggest Hollywood movies take a back seat. You will see the first permanent English settlement, the landing of Captain John Smith and his 104 companions on the very site of this historic event, exact reproductions of the settlers ships—the Godspeed, Susan Constant and Discovery. For example, it is rumored that including the research, supervision and materials that the Glass Foundation of America has spent \$50,000.00 just to build the re-constructed Glass House of James River mud with a thatched roof. All of this will be at the command of the rankest amateur as if he were the producer of the largest of the spectaculars.

Let me show you what other possibilities for grand pictures there are in the Old Dominion. With all of the colorful pageantry of this event it will be very easy to overlook many pictures which lie within only a few minutes of your route by car. It is the intention that this article will enable you to plan your trip in such a way that you will avail yourself of all the opportunities within a few miles of driving time of your route.

From The Southwest

Those coming from the Southwest would do well to arrange to enter Virginia on the beautiful Blue Ridge Parkway where such picturesque and historical landmarks as Mabry's Mill adorn our landscapes. For many years this mill ground meal for the entire country side. In fact, through the efforts of the National Park Service the mill is again in operation and the tourist can purchase the water-ground meal, which will enable him to invite friends in for dinner and explain that mouth-watering "Old Virginia Spoon Bread" which he has just eaten was ground by this picturesque Old Mill Wheel. This mill lies just a scant 60 miles southwest of Roanoke. Also on the Parkway the photographer will find many panoramic views of the mountain ranges. Upon arrival in Roanoke the photographer might be interested in the sights, especially if he has small children with him, of the Fairyland Zoo of Mill Mountain. Of course the picture possibilities of this park will cause the trip to be delayed just long enough for the photographer to be able to photograph the famous "Star of Roanoke" at night.

There are several routes from Roanoke to Richmond. You may want to go by way of Lynchburg and Appomattox Court House, the setting for Lee's surrender. Or you might want to go north a few miles to see and picture the Natural Bridge and drive across it on famous US 11. The night illumination, with slow changes of lighting and accompanying music is worth staying for. Nearby Cave Mountain Lake is a gem in a natural setting. The Peaks of Otter were a high spot for tourists in the Gay Nineties, you can drive almost to the top, and the huge rocks piled up there by nature offer interesting patterns. From the top you can see for miles across the Piedmont. (You'll need a haze filter, it is always smoky.) Or if you want a beautiful drive, go a few miles farther north to Buena Vista and take US 60 over the Blue Ridge, one of the prettiest mountain highways you'll find in all the East. The road goes direct to Richmond, too.

Richmond, of course, offers such outstanding places as Old St. John's Church, the Poe Shrine and Houdon's statue of Washington, housed in the State Capitol.

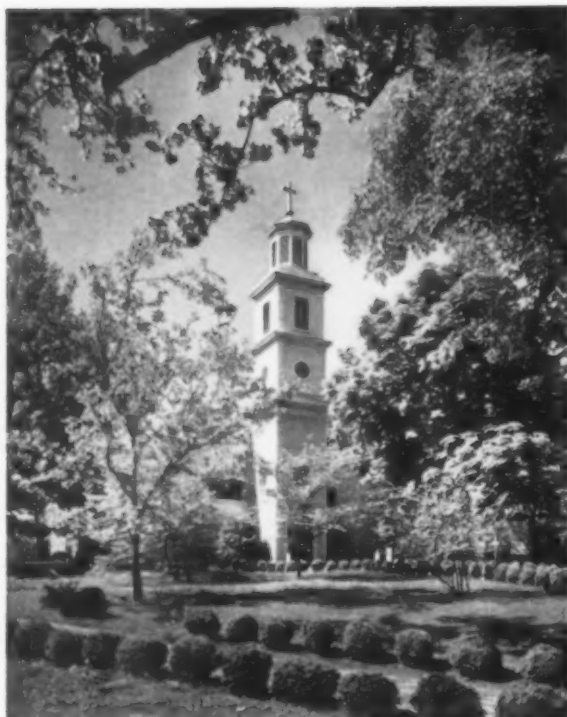
On your return trip you would do well to travel across the southern edge of Virginia to the John H. Kerr Dam, near South Hill, where may be found water scenes, bathing and pattern pictures.



Two Oldest Sites?

Are these the two oldest sites in Virginia perhaps? Above, the ruins of the Church Tower at Jamestown, first English settlement in the new world; below, the Natural Bridge of Virginia, etched through native rock by water, visited by Washington and Jefferson, today by tourists many of whom drive across the top on famous US Highway 11 without knowing it! See text.





St. John's Church, Richmond. Built in 1741 and the scene of Patrick Henry's famous speech.

From The North

If you are coming from Yankee land you would want to plan your trip to allow for a stop off in the Nation's Capital and then your first stop in the Old Dominion would be of necessity Mt. Vernon where the restored house of the nation's first President will begin to set the stage for your visit to historic Old Jamestown. From Mt. Vernon it is only a short distance to Gunston Hall one of the most noted colonial homes in Virginia where the "Better Half" can feast her eyes on one of Virginia's famous gardens and of course you will find plenty of pattern or nature studies.

Only about 45 miles further will be found one of the most historic cities in the country, Fredericksburg, where the settlers built a fort as early as 1676. This quaint town was the scene of many violent battles during the War Between the States. Here will be found the Masonic Lodge where George Washington was initiated and received the first three degrees in Masonry and the Law offices of James Monroe.

Another 50 miles brings you to the Capital of the Old Dominion, Richmond. (see directions from Southwest for pictures in Richmond). From Richmond it is only an hours drive to Williamsburg where will be found the most publicized restored colonial town in America. Even Williamsburg will take on the Festive dress, by converting the main streets into dirt roads thus simulating the true appearance of Colonial days. There are unlimited possibilities in Williamsburg as the pictures reproduced here will illustrate. From here it is only a twenty-minute drive to Jamestown.

If you want to by-pass Washington on this trip, you'll probably cross the Chesapeake Bay Bridge to Annapolis and

take Md. 301 south to the Potomac River Bridge which puts you on Va. 301. About ten miles south of the Potomac Va. 3 intersects. Turn east to Wakefield, the birthplace of George Washington. Further east on the same road is Stratford Hall, built in 1727, the ancestral home of the Lee family. It still operates as a plantation with hams, jellies and mill-ground meal for sale. A little further along you'll come to US 360 which leads into Richmond, or, 20 miles beyond the Rappahannock River you can turn left on Va. 30 which leads into Williamsburg, Jamestown and Old Point Comfort.

From The South

For those entering from the South, who will pass through the heart of Hampton Roads, during the week of June 8-17 there will be held an International Naval Review. Warships of a score of foreign navies, guests of United States Navy, will be on hand. Also during this week at Old Point Comfort will be held the PSA Tidewater Regional Convention where such personalities as President Phegley, Arthur Underwood, Earle Brown, Warren Savary and many other top ranking PSAers will be on hand to greet you and escort you to Jamestown on Sunday, June 9th.

On this route you will also pass within a few minutes drive of famous Beaches. You will also approach Williamsburg on the Colonial Parkway and Yorktown, which will provide several colonial fortifications and another beach.

In closing I would like to remind you that space has prevented me from giving specific routes, etc. Any of the PSA Travel Aids in Virginia will be more than happy to answer all requests for detailed information. Write Frank Noftinger, 112 Albermarle Avenue, S. W., Roanoke, Virginia or Thomas L. Williams P. O. Box 2222, Williamsburg, Virginia or L. E. Walton, Jr. 505 East Main Street Richmond, Virginia or any other travel aid who is listed in PSA Directory.

Note:—With Jamestown the focus of the 350th Anniversary celebration a Festival Park has been built on the mainland adjacent to Jamestown Island. The Festival opens in late spring and will run all summer. Special exhibits, replicas of the original settlement and reproductions of the three vessels which bore the colonists may be visited. A field trip to Jamestown is planned for June 9. See Registration Form on page 6.



Reconstruction of America's first industry, the Glass Factory at Jamestown will be operating. Photo by Thomas L. Williams.

The changing bag is a rare commodity among movie makers. However, when film is returned from the processing laboratory with pink edges and sometimes broader red or orange frames penetrating through many loops of a reel of film (normally called fogging), the serious-minded movie maker might well compare the worth of a changing bag to the loss of valuable shots caused by fogging, the result of daylight loading of the camera. He would then immediately hike himself to the nearest camera shop and buy a changing bag.

For those who have magazine loading cameras, there is no need to read further for their film is kept sealed in a dark room until it is processed and there is nothing to worry about insofar as fogging goes.

But the many who have roll type cameras and are in the habit of loading and unloading their cameras in daylight, could have the same protection against fogging that is offered by the magazine. It is by the small investment in a changing bag which is made for all types of cameras—be they movie or still. The author has been using the same bag for eleven years and never has had a film returned with a single frame fogged as a result of loading or unloading of the film. Quite a record when one considers that he has loaded and unloaded in his camera about 45,000 feet of film.

The risk of fogging is greater in some cameras than in others. For instance, in the camera that has no automatic threading mechanism the danger of fogging mounts because of the time spent fussing with forming the top loop, tracking the film past the aperture plate, and forming the lower loop, then locking it all up for smooth operation before the cover is restored. That operation does take longer to perform in that type of camera than in the one that has the auto-



A Changing Bag Can Save A Filmer

By George Merz, APSA, FACL

matic threading mechanism. When the cover is left off the camera for a longer period of time, the consequent additional period of light on the roll of film yet unwound will cause the light to penetrate and filter deeper into the roll of film, especially if the roll of new film should be at all loosely wound.

In the camera that has the automatic threading mechanism, it is only necessary to feed the front end of the film in between the first sprocket wheel and guard, press the running button and presto, the top loop is found, the gate threaded, the bottom loop formed and the film is ready to be fastened to the take-up spool and the cover closed down. That is done in probably one-half the time.

However, there is still danger of fogging in that camera. All of the above is written with the knowledge that there is a leader of approximately 5 feet and a trailer of about 3 feet on 16mm film, and about half that on 8mm film. That sometimes is not sufficient when the camera is left open longer than necessary.

By slipping your camera and roll of film into the changing bag, sealing the end or edge of the bag by the zipper or fasteners as may be provided on the bag you buy, then putting your both hands and forearms into the sleeves of the bag as illustrated in the picture on this page, you will have a perfect dark room right out in the brightest sun. The camera could be opened before putting it into the bag and any adjustments made to simplify loading before closing the bag. Then the can of film is opened inside the bag and the camera loaded by touch. It becomes easy to set the loops

in the non-automatic type camera by training yourself to gauge the distance from the aperture to the top and the bottom loop with your fingers. Closing your eyes when loading will help. You will be surprised how much better that works, for you will be concentrating only on what your fingers "see" and not be distracted by something or someone and forget the procedure in the change bag. Naturally in the automatic loading type camera, it will go a little faster and easier. In either case however you have had your camera loaded in your own portable dark room. Even if it may have taken a fraction longer, it is now safe from fogging and you will not have to cut away some of that valuable footage. The same procedure should be followed of course when unloading the camera.

The cost of the changing bag will be offset by the saving of footage that heretofore was cut off due to fogging, but above all you have the picture you went out to shoot—it is good and not spoiled.

To those contemplating buying a movie camera, it would be well to look into the cost of a changing bag and a roll type camera as against a magazine loading camera, for which you pay a high premium on every roll of film for the protection you get from the magazine. Just compare the cost of two 50-ft. magazines with a 100-ft. roll of film (16mm) and you will be amazed at the saving you may effect by the use of a changing bag on the equivalent amount of film, not so much for your first shooting ventures but over the years that you may be shooting.

Good luck to your shooting and no fogging!

Is That Slide Glass Clean?

By Nelson L. Murphy

Most slide glass as received by the consumer requires some cleaning. The glass often has a light film, which will degrade the slide if it is not removed before binding the transparency. Therefore, it is good insurance to thoroughly clean all slide glass. The use of commercial window glass cleaners should be avoided because these preparations will leave a film of their own which is objectionable. The method described in this article is not a complicated procedure and only requires making a rack to hold the slides after the washing process. So let's make the rack.

Obtain from the hardware store a screen door spring which should be sixteen inches long and approximately three-eighths inches in diameter. Also obtain a one-inch thick board by two and one-half inches wide and thirty-one inches long. The board should be hard wood or a piece of three-quarter-inch plywood may be used. One inch from the back face, draw a line parallel with the long side of the board and locate the two screw hooks on this line. Space the hooks twenty-eight and one-half inches apart and screw them into the wood until all the screw portion is below the wood surface. The stretching of the spring and hooking into place may be difficult if the board is not clamped to a solid surface. Clamp the board along the edge of a table with two clamps and tighten another clamp at the end of the table to the right and along the centerline of the board. Now to simplify the hooking, turn the right hook ninety degrees toward you. Tie a heavy cord to the clamp at the end of the table and thread the other end through the ring of the spring. Hook the spring in the left hand hook and pull on the free end of the cord until the right eye is opposite the right hand hook. Slip the eye into the right hand hook and then turn the hook ninety degrees counter clockwise and remove the cord and clamps. Brush on one coat or two of good spar varnish on all wood surfaces to protect the wood from water. The narrow space between the spring and the edge of the board is the back of the rack. When the varnish is dry, you will be ready for business.

Now check the darkroom and the kitchen for the needed washing materials.

Here is the list:

One pair of household rubber gloves.

One stainless steel pan with rounded bottom (about 3 quart capacity)

Household ammonia or one per cent solution of sodium hydroxide. Calgon or Climacene. Film squeegee (optional)

Some people may object to the smell of ammonia, so the sodium hydroxide solution is given as an alternate. The washing solutions given are for water of average hardness and should be increased if the water is hard or the slide glass is rather dirty. Use the stainless steel pan for solution.

Now that you have your preferred solution mixed, put on the rubber gloves and start washing. Take each slide separately by the edges and swish back and forth in

Ammonia Solution:

Household ammonia (Clear)

Warm water

Climacene or Calgon

2 tablespoons or 1 oz

2 qts 64 oz

2 teaspoons or 1/3 oz
(Vary to suit water hardness.)

Photoflo or wetting agent

1 1/2 drams 5cc

Sodium hydroxide solution:

Sodium hydroxide* 20 gms or 1 oz to 2 qts of water

Climacene or Calgon

1/3 oz

Photoflo or wetting agent

1 1/2 drams 5cc

CAUTION: Do not handle either Sal Soda or sodium hydroxide with bare hands.

WEAR RUBBER GLOVES.

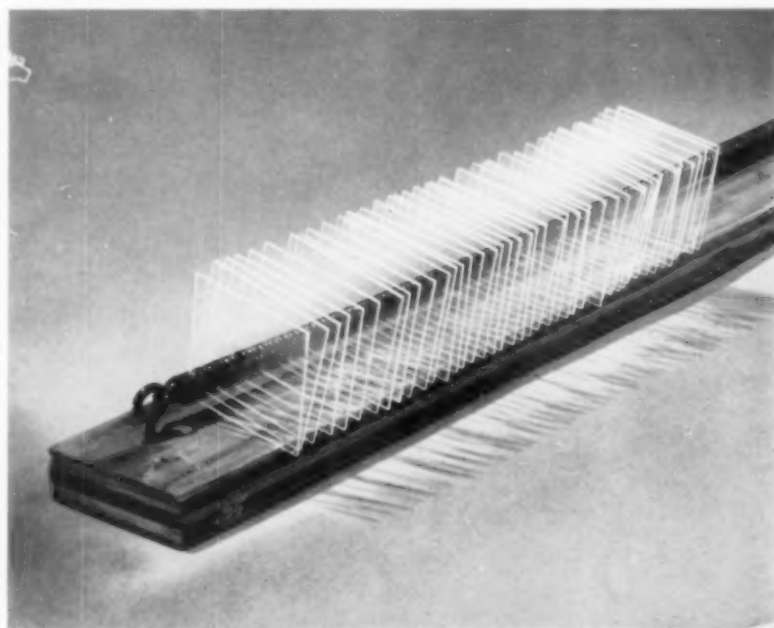
* Sal Soda may be used as an alternate for sodium hydroxide.

the water, until no dry spots show on the glass surfaces. Rinse this slide glass and dry either with lintless cloth or squeegee and check for removal of film. If film remains then add more of the water softener Calgon and if the dirt is stubborn then add more ammonia or sal soda. After swishing, place the glass at the bottom of the pan against the side and continue washing until the desired number of slides have been washed. Allow the glass about ten minutes soaking time. Flush all solution from the pan with running warm water. The round bottom pan aids in the circulation of water around the glass. Keep the rubber gloves on and leave about 2 qts of water in the pan. Add about 5cc of wetting agent to the water and remove the glass one at a time. A quick rinse under the faucet will clear any bubbles which may show on the surface. Quicker drying may be effected by holding one corner of

the glass and squeegeeing both surfaces at once with a film squeegee. Place the glass in the rack so that one corner is between two coils and the other bottom corner is at or over the front edge of the board. The water can now drain clear of the board. Using every third coil space about 100 slides can be accommodated with this spring.

Place the rack in a dust free place and allow glass to dry. One hundred slides will take less than an hour to wash and rack, and if the room is warm, the first glass washed will be practically dry at the end of that time. Use the glass directly from the rack to the slide binder and if necessary brush with a static brush to remove any dust.

Always wear rubber gloves during the washing process to prevent dishwater hands and the possibility of light skin cuts due to the rough edges of the glass.



This time I'm speaking up to you color workers. Did you read what that traveling man, Eric Ergenbright, wrote in the Journal last month about how he has stopped carrying two cameras and does all his shooting in color? And how he makes the hundreds of black and white prints he needs from his color shots? Well, I think he's got something there. There is some darned good thinking back of that.

How I know about it so fast is because the Editor let me read the galleys before the book was made up, and he also showed me Fred Hendee's article about the lost print-makers. Well, it seemed to me that there is a connection between the two thoughts. And if you'll remember back to October this fellow Nibbelink sort of cast a shadow before us that smells like us color fans are going to have to get into the darkroom before long if we're going to keep up with the times. So he was talking about using Kodacolor and you don't have a big camera to use Kodacolor. Well for a long while it has been possible to have a Kodacolor negative made from your color slide so that alibi goes out the window.

And at a club a couple weeks ago I saw a demonstration of Type R print material and the gang was almighty interested in it. While it might be a little simpler to use, working from a slide direct, seems to me that if you really want to make the good pictures we PSAers always strive for, you need more control than Type R gives and the negative-positive process gives you a lot more scope. I'm not going into the details now, but whether you use Printon or Type R you're bucking some masking problems that don't exist with a self-masking negative material like Kodacolor.

Have I lost you yet? Well, later on in this series I'll get you unlost, because this subject is too darned big to cover in one short article. Just let me say that I'm going to tell you some things this Eric guy forgot to put in, and some things about color and about black and white and some simple stuff that helps translate what both of them said.

Like Hendee said, you Johnny-come-lately, button pushers, mail box developers and automatic artists don't know your way around in the dark. Well, if you want to know the truth there's a lot of guys never shot color who really aren't so hot at it either, without a road map! And there are some guys want to turn you into a chemist and a lot of other mumbo-jumbo you really don't need. Why heck, one of my young'uns was developing negatives by rote when he was only eight years old and couldn't pronounce dimethylamidoazobenzol, let alone spell it. So if you're over eight years old we can solve your problems.

Before this crumb, Bennett, gets his blue pencil out, I better get down to the brass-plated gold tacks I started out with. What I been trying to say is this. You too can make good black and whites just like Eric said and without a lot of psychic prodding. And if you're dying to try Type R or Type C or Printon, wait a day or so. Learn how to out-fumble yourself in the wizard's cave first. I'm going to hand you some stuff

If you are a color fan and the articles by Hendee and Ergenbright in last month's Journal interested you, this new series will help you put into practice what you read there, at least Ergenbright's part, and as you progress in skill, perhaps even Hendee's.

right off my platter that you'd have to dig out of sixty books.

Let's stick first to Ergenbright's idea. It has been proven, even on a commercial basis, because he uses his prints for his advertising leaflets and publicity handouts to travel editors. I saw the prints Bennett used last month and they were good. So since nothing succeeds like success, we'll start with him.

But he forgot to tell you some things. He just told you the things he had discovered that were additional to what any black and white worker already knows. So I'm going to add what any color worker don't know.

First of all, the dungeon. You really do need a darkroom to work in for either this or color printing. Notice I only italicized half the word. You don't need a *laboratory*. You need a room which can be darkened against outside light at least part of the time. I have used a closet with a blanket across the bottom crack because in most cases you need it absolutely dark. However, most folks start with the kitchen or bathroom. You can cover the window with a blanket, black paper or black crepe paper or a piece of wallboard. Hang a sign outside the closed door with some gentle reminder like "Open this door and die". (Nothing like having a four buck sheet of color print paper slightly fogged sometime by the sun streaming in.)

When the workroom is dark, take protective measures. Some of the chemicals in developers are real sneaky. A little splash on your wife's pastel sink and next morning there is a big brown stain and it won't come off. So swipe her can of wax and lay a coat on the apron where you don't protect it with newspapers. Keep water in the sink to wash your stuff and the dilution will prevent stains in the sink itself. Cover the flat surfaces with last night's paper so it will sop up any spill. You'll work there with your trays and tanks.

Now don't go out and buy a mess of chemicals and scales and all that stuff. Use prepared developers to start. Buy a good thermometer, an accurate one you can use for color work later. Swipe a swizzle stick at the next bar you visit on the way from the dime store where you went to buy a two-cup glass measuring cup. (Two cups is a pint, two pints is a quart, remember?)

You'll also need an enlarger and a clock with a sweep hand to measure seconds. Get the best enlarger you can afford, maybe one which will use your camera lens if it is detachable. That'll save money and give you better enlargements, too.

You'll need some trays, small ones if you're going to tray develop your negatives, larger ones if for prints only. You can get some fairly cheap ones in the 4x5, 4x6 or 5x7 size, either in sets of three or singly. Or you can buy a cut-film tank. In the tank you can develop a dozen sheets at a time after you get experienced, but it takes more developer to fill it.

Aside from the holder Eric mentioned, that's your initial equipment. Except that you'll need print trays as big as the prints you want to make. They're actually bigger, but they are marked in standard paper sizes, 5x7, 8x10, 11x14, 14x17, 16x20 and so on. I haven't mentioned a safelight because you won't need that until you get to print making.

There are all kinds of developers both in form and kind. You can buy prepared powders which you mix with water and store in brown glass bottles. You can buy concentrated liquid developers which you dilute with water for use. The kinds are roughly paper, negative and fine-grain. You won't need the paper developer until you make prints. Take your dealer's advice, or that of a member of your club on the kind you use.

Since you'll be using cut sheet film for your copy negatives you'll need a holder such as used for view and press cameras. As Eric suggested, put a piece of matte (nonglossy) paper in one side for focusing and load one sheet of film in the other for the negative. The size is important. The smallest normal sheet is 2 1/4 x 3 3/4. This is also the next enlarger size after 35mm. It is nice to have a larger negative to work with, but if you have bought a 2 1/4 x 3 3/4 enlarger (broadest range in low-price field) what sense is there in trying to cram a 5x7 negative in it? You buy the cut film in 25-sheet boxes and never open it anywhere but in total darkness (until you get used to the various kinds of film and safelights, at least).

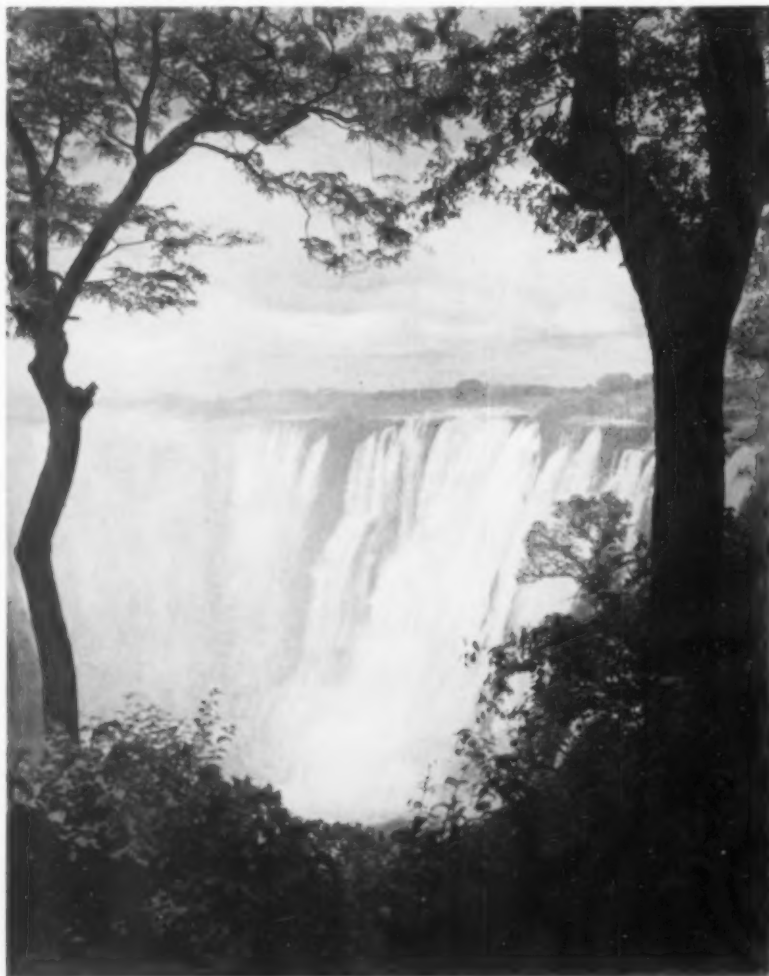
I think you'd be smart if you took Ergenbright's exact recommendations as to film to start with. (He has two enlargers which accounts for his size choice). You can use his developer, or any good negative developer.

With one side of the holder-easel loaded with white paper for focusing, and with the slide permanently withdrawn from that side, in total darkness and working by feel alone, take a sheet of film from the box and insert it in the opened side of the holder and push the slide in. Whoops, you never did it before, did you? Okay, step by step. In *white light*—draw the slide from the holder and dust the holder out with a soft brush. Slit the paper around the bottom edge of the film box to unseal it. Place it near the holder. (Dry surface to work on only). Turn the lights out.

In *total darkness*—remove the lid of the film box. You'll find a second lid inside, remove that too. The film is wrapped in paper. Open it carefully (you can discard any tinfoil wrapping at this stage if you wish) and you'll feel a piece of cardboard. Under the cardboard is the film with black paper interleaved. The paper is soft, the

(See *Beginners*, p. 53)

PSA Traveler



VICTORIA FALLS—on the border between Northern and Southern Rhodesia—will be the venue of an International Photographic Convention, July 20-23, 1957. This is being organized by the Photographic Society of Southern Africa (Box 2007, Johannesburg) and the Northern Rhodesian

Photographic Association (Box 169, Luanshya, N.R.). Safaris into the game reserves are being arranged for convention members. There are plenty of opportunities for pictorial and wild game photography in this fascinating part of Africa.—Dr. A.D. Bensusan, FPSA, FRPS.

PSA Charter Members, Where Are They Now?

In 1934, when one hundred photographers and fifty-one camera clubs banded together to form the Photographic Society of America little did they realize that some day their small group would mushroom into the largest organization of its kind in the world.

Using the Membership Directory as his guide, Maurice H. Louis, FPSA, has been doing some research into what has happened to the Charter Members of the Society.

Of the original one hundred individuals, only thirty-one are now listed as active members of PSA. These are shown below in Group I. Twenty-six Charter Members are known to be deceased and are listed in Group II.

The most interesting aspect of his survey is the fact that forty-three are unaccounted for (Group III). That is, they are no longer affiliated with the Society or they may be deceased.

It is interesting to speculate on just what happened to these forty-three former PSAers? Where are they today, why did they relinquish membership in the Society, would they rejoin the Society?

If members have information on anyone in this group or any suggestions, why not communicate with the Editor?

GROUP I (Active)

Frederick George Ashton
Karl A. Baumgaertel, Hon.PSA, APSA
A. Aubrey Bodine, FPSA

Clare J. Crary, APSA
Dr. Leland C. Davis
William S. Davis
Alfred A. DeLardi, FSA
Anne Pilger Dewey, Hon.PSA, APSA
Adolf Fassbender, Hon.FPSA
Arthur Hammond, FPSA
Lionel Heymann, FPSA
Mrs. Grace F. Kelley
Chester Kohn
Sophie L. Lauffer, APSA
L. H. Longwell, APSA
Glenn E. Matthews, Hon.PSA, FPSA
Arthur J. McLean, Jr.
Donald McMaster, FPSA
Fred P. Peel, FPSA
Rowland S. Potter, Hon.PSA, FPSA
Leonard Purin
Helene Sanders, FPSA
Valentino Sarra, FPSA
George F. Slade
Fenwick G. Small
P. F. Squier
Dr. Max Thorek, Hon.PSA, FPSA
H. W. Wagner, FPSA
William L. Woodburn
George Allen Young, APSA

GROUP II (Deceased)

William A. Alcock, Hon.PSA
Harold Currier Amos
Robert A. Barrows, FPSA
Sigmund Blaumann
Nicholas Boris
Louis F. Bucher, Hon.PSA
Edwin F. Casper
Frank V. Chambers
Byron H. Chatto, Hon.PSA
H. Richardson Cremer, APSA
Roy Franklin Dewey
Louis Fleckenstein, Hon.PSA
Frank R. Fraprie, Hon.FPSA
Joseph A. Froelinger
Frank E. Geisler
Forman Hanna
Clifford Milton Johnston
Franklin I. Jordan, FPSA
Dr. Kyo Koike
Alexander Leventon, APSA
Ernest C. Moore
Oscar C. Reiter
Herman A. Scherrer
R. L. Van Oosting
Don Wallace
Leonard Arthur Williams
William H. Zerbe, FPSA

GROUP III (Currently not members)

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Norton Louis Avery	U. Stephen Johnson, APSA
Hillary G. Bailey, APSA	Dr. Joseph Karger
Charles J. Barkhorn	Adolph Langsner
Tyler Berry	Gordon Ludwig
Frederick Bierberbach	William D. McClure
John Ward Caldwell	Dr. Arthur Nilsen
Arthur Carpenter	Dr. M. A. Obremski
Frederick H. Chant	Marie Ott
Richard T. Dooner, APSA	E. Willard Pennington
Oliver Drouin	Walt J. Pfeiffer
James Emmett, Jr.	G. R. Hutton Potts
William Howard Gardiner	William Clayton Pryor
Otto John Gaul	F. Albert Reager
Elmer T. Gilbert	Hubert Mortimer Ricks
J. Haining	Harrie V. Schieren
Kent C. Haven	Floyd A. Sears
Johan Helder, APSA	John W. Sheeres
Harry P. Herron	Kenneth Dudley Smith
Frederick P. Hier, Jr.	Charles A. Weddigen
Sol Hodes	Frederick G. Weed
	W. Burton Westcott

Salon Chairmen

Your attention is directed to the box at the bottom of page 57. Notices of salons should not be sent to the Journal office as only those which have received Division (hence PSA) approval can be printed and such information can come to the Editor only through the Division authority concerned. However, the Journal is always happy to receive copper plates from which your salon catalog was printed and will reprint them in the Journal with full credit to your salon.

I Like This Picture Because—



This picture won first prize in P.J.'s Picture and Caption contest.

No, I'm not entering a Mercury contest, nor am I about to tell you that I like Ivory Soap best because. Many people like or dislike a picture without knowing why: they just have a reaction, which in itself is good, but we members of PSA should know the whys and wherefores.

"Moment of Victory", by John Titchen, breaks certain standard rules of composition, but is nevertheless an excellent picture. Rules are made to be broken at times, but one should know them in order to sense when to abandon them. For instance, it is said that your center of interest should be more or less centrally located, but not exactly, and that all lines should lead to it. In this picture exactly the reverse takes place. The boy, who is the center of interest, is running right out of the picture: his head is so close to the edge that he is practically out already. Perfect, the center of the game is out of the picture, and he is leading you to it.

The picture is full of life and the joy of living at this moment. All expressions are at their peak—the viewer is infected with their excitement. Nearly all the major lines of the picture are at angles, portraying plenty of action. The difference in the size of the heads in perspective contributes to the feeling of depth. The player in the foreground, being so much larger than the crowd, automatically becomes the center of interest. This difference in size also helps to separate him from the crowd, which is of secondary importance.

Mr. Titchen is not a complete rebel composition-wise, as the placement of the heads is in perfect balance and no spaces equal. The boy's thigh is your entrance into the picture: your eye follows his body to his head, over to the other player, then a short stop at the spectator, who practically pushes you right out with his fist. As if you feel the blow, your eye flashes onto the boy's glasses and out you go.—Hope Sanders

JOURNAL BINDER



Save your copies of the PSA Journal in orderly fashion. Each issue fits in easily with a simple wire insert. Can be removed if desired. 17 wires take care of 12 Journals, 4 PS&T and a separate Index. Stamped on cover and backbone as shown. Stiff covers make binder stand alone or on shelf. Get one for each year of your Journal file. Keeps them neat, restricts borrowing.

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Every Member Get A Member

But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor.

NEW MEMBERS

- AABERG, Karl J., 225 Locke, Man-
kato, Minn. 2'57 CJ
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Anderson, Kenneth R., P.O. Box 47,
Ross, Marin Co., Calif. 2'57 P
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ANG, Kim Sing, 1555-1559 Ascarae
St., Sta. Cruz, Manila, Philippines
2'57 MP
Leoncio Co
ANGELON, Miss Susan, 64 Swayan
Blvd., Tuckahoe 7, N.Y. 2'57 JT
Emil Angelen
ARBU, Tomio, Fuji Photo Film Co.,
Ltd., Ashigara-Kojo Eg, Minami-
ashigara-Machi, Kanagawa-Ken,
Japan 1'57
M.C.
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M.C.
ATKINS, Dr. H. Buffington, 5625
Park Oak Pl., Hollywood 28, Calif.
2'57 C
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BACHAND, Louis J., 587 So. Mark-
Ave., Westfield, N.J. 2'57 NJPT
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Ave., Rosemead, Calif. 2'57 CPT
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BALLS, William F., 3043 Robt-
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Detroit 27, Mich. 2'57 CNST
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Painesville, Ohio 2'57 CNP
Morton Strouss
BASHOR, Henry L., 252 Riverside
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Navy 1506, WFO, New York, N.Y.
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2'57 CN
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Rd., Shaker Heights 20, Ohio
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Lane, Santa Rosa, Calif. 2'57 CNP
Walter Knight
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Minamiashigara-Machi, Kanagawa-
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Sioux City 3, Iowa 2'57 C
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Apt. 1, Las Vegas, Nevada 2'57
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2'57 J
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Minamiashigara-Machi, Kanagawa-
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M
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Sterling, Colo. 2'57 CPT
M.C.
HARDER, Miss Hilda C., 57 W. Park
Ave., Hubbard, Ohio 2'57 CN
Mrs. George C. Hayman
HARRIS, Charles H., 1170 Haywood
Rd., Asheville, N.C. 1'57 P
M.C.
HARRIS, A-IC W. A., 471d Air Base
Sq., K.I. Sawyer AFB, Gwin, Mich.
2'57 C
M.C.
HAWKINS, Harold F., Box 504,
Mahtomedi 15, Minn. 2'57 CN
John H. Wilke
HEINONEN, Edwin E., Leighton Rd.,
R.F.D. 5, Portland, Maine 2'57
CN
James W. Leadbetter
HELVIG, Eugene M., Lake Benton,
Minn. 2'57 CP
M.C.
HENRY, Miss Ann, 5710 N. Meridian,
Apt. 1, Indianapolis 8, Ind.
2'57 CP
Evan E. Alger
HEVELOW, Ruthard, 186-07 Foch
Blvd., St. Albans 12, N.Y. 2'57
CJ
M.C.
HIRADA, Ken, Rt. 4, Box 281,
Greely, Colo. 2'57 CP
Richard A. Biddle
HILLS, Harry W., 49 Harvard,
Fresno, Calif. 2'57 CP
Max W. Sorenson
HOGSETT, Herbert A., P.O. Box 276,
Pomona, Calif. 2'57 C
M.C.
HOLLOMAN, Mrs. Ethel G., 1021
Cuy Park Blvd., Alexandria, La.
2'57 CJ
William A. Bacon
HORD, Albert L., 165 Adams St.,
Delmar, N.Y. 2'57 CP
W. C. Bennett
HUBER, Jim, 206 State St., St.
Joseph, Mich. 2'57 CN
George W. Dloha
HUNTER, James E., 220 Hassell Pl.,
Charlotte, N.C. 2'57 CP
George E. Wilkinson
HWANG, T.J., 20 Lano 91 St., Hang
Chow Rd., Second Sec., Taipei,
Taiwan, Formosa 1'57
M.C.
IWANO, Haruhiko, Fuji Photo Film
Co., Ltd., Research Lab., Minami-
ashigara-Machi, Kanagawa-Ken,
Japan 1'57
M.C.
JACKSON, Gordon, Guthrie Center,
Iowa 2'57 PT
Mrs. Virginia Jones
KAGAN, Eljah, 2 Rabel St., Mt.
Carmel, Haifa, Israel, 1'57
M.C.
KATZ, Joel, 54 E. 182nd St., New
York 33, N.Y. 2'57 C
Harry Baltaxe
KETOLA, Arvo, 547 Morrison Ave.,
Sault Ste. Marie, Ont., Canada
2'57 P
Stanley T. B. Loeve
KING, Mrs. Merrill B., 1033 Wilshire
Blvd., Kalamazoo 57, Mich. 2'57
CMP
Alva Dorn
KISH, Frank A., 2725 Kesler Blvd.,
North Drive, Indianapolis 22, Ind.
2'57 CP
Miss Alice F. Hawk
KOK, Leong Yin, Majestic Theatre,
Kuala Pilah, N.S., Federation of
Malaya 2'57 P
Loke Wan Tho
KOMATSU, Yasuyo, Fuji Photo Film
Co., Ltd., Research Laboratories,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
KUHFUSS, Mrs. Mayme, P.O. Box
1525, Wichita Falls, Tex. 1'57 NP
M.C.
LAIKIN, George J., 208 E. Wisconsin,
Milwaukee 2, Wis. 2'57 CS
Ted Loatsch
LANG, Samuel, 50-67 Horatio Plwy.,
Bayside, N.Y. 2'57 CT
Dave Eisenroth
LESSEL, Louis, 4841 Park Heights
Ave., Baltimore 13, Md. 2'57 CP
Baltimore Camera Club
LOCKE, J. Duane, 511 S.W. 2nd Ave.,
Gainesville, Fla. 2'57 CN
M.C.
MATSUBARA, Toshiko, Fuji Photo
Film Co., Ltd., Ashigara-Kojo, AC,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
MILES, Harold C., 316 15th Ave.,
South, Box 889, Nampa, Idaho
2'57 CNP
M.C.
MILLER, Edward L., 12 Summit Dr.,
Rochester 20, N.Y. 2'57 C
John T. Twilley
MIN-Lux, No. 9 Rue Phung-Hung,
Cholon, Sudvietnam 2'57
Francis Wu
MIYATA, Tomiaki, Fuji Photo Film
Co., Ltd., Research Laboratories,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
MOHLER, C. Earnest, Jr., 4917
Pratin Rd., N.W., Roanoke, Va.
2'57 CT
Frank A. Moftinger
MORTON, C. G., 1829 10th Ave., So.,
Escanaba, Mich. 2'57 JP
Ray Mies
NAKAZAWA, Yoshiyuki, Fuji Photo
Film Co., Ltd., Research Laborato-
ries, Minamiashigara-Machi, Kana-
gawa-Ken, Japan 1'57
M.C.
NELSON, Robert H., 170 Brookside
Blvd., Brookside Park, Newark, Del.
2'57 CMNJPT
M.C.
NOMURA, Chihoro, Fuji Photo Film
Co., Ltd., Ashigara-Kojo Eg,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
NORWINE, Mrs. Courtney, Box 298,
Short Hills, N.J. 2'57 CN
Paul Domell
O'MEARA, Miss Eleanor, Hollins
College, Roanoke, Va. 2'57 P
John W. Pole
OOMYA, Kimihiza, Fuji Photo Film
Co., Ltd., Research Laboratories,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
OQUE, Shingo, Fuji Photo Film Co.
Ltd., Research Laboratories,
Minamiashigara-Machi, Kanagawa-
Ken, Japan 1'57
M.C.
OWENS, A-IC William T., Jr., AF 155
31011, Box 148, 12th TAC Recon
Sqd., APO 328, San Francisco,
Calif. 2'57 CPT
M.C.
PATTEN, Miss Alberta, 134 Bentley
Ave., Hubbard, Ohio 2'57 CN
Miss Naomi H. Hayman
PENNY, Rev. Francis T., Box 641,
Cody, Wyoming 2'57 P
M.C.
PETSCHAR, Herbert, 6 Walker Ave.,
Apt. 14, Toronto 7, Ont., Canada
2'57 CNP
M.C.
PIRS, Henry, S.U.K.H.M. Ltd., Elsa.,
Yukon Territory, Canada 2'57 CNT
Paul Arnold
PLAUGHIER, Max, 734 Mercer Ave.,
Akron 20, Ohio 2'57 C
Kenneth Luther
POTE, Col. Horace W., 718 Fifth Ave.,
E. Northport, L.I., N.Y. 2'57 JPT
M.C.
PREST, Don, Duncan Falls, Ohio
2'57 N
George Clemens
PRICE, Ralph, 608 E. Inyo St.,
Tulare, Calif. 2'57 CP
Scribner S. Kirk
RARESHIDE, John H., Brooklandwood
Rd., Lutherville, Md. 2'57 P
Cedric Thome, 2nd
REYNOLDS, Maj. Harry R., 1 N. Hal-
sey Rd., Dover, Del. 2'57 M
J. Joseph De Courcelle
RICHNER, E.F., 2779 Oakview Dr.,
Rochester 17, N.Y. 2'57 MT
R. O. Edgerton
RIGGS, John A., 516 E. Taylor St.,
Reno, Nevada 2'57 C
De Wit Bishop
ROCKWELL, Mrs. Lenore, 513
Emerald Bay, Laguna Beach, Calif.
2'57 C
Leo R. Dunbar
ROSENCRANTZ, M. H., 920 Equi-
table Bldg., Portland 4, Oreg. 1'57
M
M.C.
ROSENFELD, Robert R., 81-55 139th
St., Kew Gardens, N.Y. 2'57 C
Charles L. Wilson
ROSS, M. S., 719 S. Garfield, Alham-
bra, Calif. 2'57 CPT
Otto A. Groder
SAKAGUCHI, Yoshikazu, Fuji Photo
Film Co., Ltd., Research Laborato-
ries, Minamiashigara-Machi, Kana-
gawa-Ken, Japan 1'57
M.C.
SANDERSON, G.D., 19 W. Noble,
Stockton 4, Calif. 2'57 C
R. C. Davis
SABYER, James O., 22470 Ardmore
Park, St. Clair Shores, Mich. 2'57
PT
Gilbert R. Lohmbeck
SCHAUS, Daniel F., 555 Linda Ave.,
Birmingham 9, Ala. 2'57 P
M.C.
SCHENK, Fred W., 17 Woodcrest Cir.,
Springfield, N.J. 2'57 S
Lionel M. Hirsch
SCHIMBENO, Lyle A., Oakberry
Crossing, Lake Elmo, Minn. 2'57
P
Miss Margaret J. Holden
SCHMUCKER, Frank, 168 Edmund St.,
Trenton 9, N.J. 2'57 N
Miss Violet R. Seobold
SCHORTWANN, Raymond E., 506
Main St., Easthampton, Mass.
2'57 CN
John H. Vandell
SCHWARTZ, Daniel, 62 B Leary Dr.,
North Brunswick, N.J. 2'57 P
M.C.
SCHWARTZ, Harold V., 1436 W. Mi-
neral St., Milwaukee 4, Wis. 2'57 S
Stan J. Muech
SCOTTO, Frank, Denelmore, Durham
Rd., Bishop Auckland, Co. Durham,
England 2'57 C
Walter S. Mayers
SEASHORE, T.F., Box 191, Navy
128-NAS, WFO, San Francisco,
Calif. 2'57
M.C.
SHELDON, Charles F., 712 Stradone
Rd., Bala-Cynwyd, Pa. 2'57 P
Chantry Davis
SKIPPER, Mrs. Dixie, 722 Central
Ave., Evans, Colo. 2'57 CP
Richard A. Biddle
SMITH, Raymond P., 8 Eastcliff Ave.,
Clacton On Sea, Essex, England
2'57
M.C.
SNOODY, A-IC James M.,
AF1482219, Mail Room 5, Box
7741, Chanute AFB, Rantoul, Ill.
2'57 CT
Paul Arnold
SNYDER, Dr. C.A., Box 169, Char-
lotte, Mich. 2'57 C
Mrs. Leta M. Hand
STEPHENS, J. Fred, Box 101,
Ready Rd., Concord, Calif. 2'57
CS
Ben D. Tooley
STEWART, James H., Harkness Rd.,
Amherst, Mass. 2'57 CN
John H. Vandell
STEWART, Mrs. James H., Harkness
Rd., Amherst, Mass. 2'57 CN
John H. Vandell
STONE, Maj. Katrina F., ANC-N-2366,
U.S. Army Hospital, Fort Gordon,
Ga. 1'57 P
M.C.
SIGAI, Henry, 2525 Ridgely Dr.,
Los Angeles 16, Calif. 2'57 CJ
Fred R. Archer
SULJIAN, Raymond, 1280 Walton
Ave., Bronx 52, N.Y. 2'57 C
Harry Baltaxe
TAMM, Abdul Hamid, 109 Chulia St.,
Penang, Malaysia 11'56
Loke Wan Tho
TAN, Teik Hock, 31 Green Hall,
Penang, Malaysia 11'56 JP
Loke Wan Tho
TAYLOR, Miss Gertrude, 4100 Modlin,
Fort Worth 7, Texas 2'57
Paul V. Bommans
THALLON, Robert, 71 Jack, 460
Mountain Rd., Woodside, Calif.
2'57 JP
James T. Johnson
TN, Tan Soei Kim, Tanah Tinggi 6,
Djakarta, Indonesia 1'57
M.C.
TREMELBY, Carson W., 6611 Park Ave.,
West New York, N.J. 2'57 CNP
Sam Haberman

NEW PRODUCTS

Cameras

Among all the new cameras introduced at IPEX are a pair of cuties we have had a chance to try. One has built-in flash, the other is a reflex. Both have double-exposure prevention, internal synch, EVS shutters and eye appeal. No, they are not super duper with f:0.05 lenses and all the trimmings. They are a couple of box cameras which are just the thing for the younger set or the non-photographic wife. The Brownie Star-

flash at \$8.50 has a built-in flashholder, bulb ejector and the other trimmings, even a neck strap; the Starflex at \$9.95 has a hooded waist-level brilliant finder which is full size. Both use 127 film and take a square picture, b&w, Kodachrome or Ektachrome for Superlides. The flashholder for the Starflex lists at \$3.50. Both are also available in sets which include batteries, bulbs and film.

From Japan comes the Yashicamat, a crank-wind, automatic, twin-lens reflex selling for \$75.50. The f:3.5, 75mm Luxamar is mounted in a Copal shutter with nine speeds to 1/500th, MX synchronization.

Standard Camera Corp. has announced an



accessory 50-ft. capacity bulk film magazine for the Praktina FX. The magazine may be used alone, with the spring motor or the remote electric motor. Price is \$69.50.

Exakta Camera Co. introduces the Automatic Exakta IIa with silent slow speed and delayed action mechanism. It has M, X and F synch. A film speed and type dial serves as a reminder of the load. All the old features have been retained and many new ones added. Prices range from \$299.50 to \$399 depending on lens.

TURNER, John W., 587 Harshberger St., Johnstown, Pa. 2'57 CPS
A. A. Enrick

TYREE, Ty, P.O. Box 524, Petaluma, Calif. 2'57 P

WALTER, William A., 222 E. 2nd St., Topeka, Kansas 2'57 CJP

WAKEFIELD, Daniel C., 21 Pelton Ave., Pittsfield, Maine 2'57 CNPT

WATANABE, Shigeru, Fuji Photo Film Co., Ltd., Research Laboratories, Minamishigara-Machi, Kanagawa-Ken, Japan 1'57

WATSON, Leslie, Duthill Cottage, Woodfield Lane, Ombersley, Wootton Bassett, England 2'57

WESTWOOD, Fred R., RFD-9, Roanoke, Va. 2'57 CP

WHEELDEN, Shirley A., U.S.N.S. Henry Gibbons, RFPO, New York, N.Y. 1'57 JP

WICKY, Ronald, 3865 Woodridge Rd., Cleveland Heights 21, Ohio 2'57 CT

WILDER, Leslie F., 1851 W. 69th St., Los Angeles 47, Calif. 2'57 S

WILSON, Henry G., 4387 Marraco Dr., San Diego 15, Calif. 2'57 C

WILSON, Oliver S., 1921 Park Ave., S.E., Cedar Rapids, Iowa 2'57 CN

WINFIELD, K.B., 80 E. 209th St., Cleveland 25, Ohio 2'57 CN

WOLF, Vladimir J., Noe Ave., Chatham, N.J. 1'57 T

WONG, K.F., 16 Carpenter St., Kuching, Sarawak, 1'57 P

BRIGGLESWORTH, George A. H., 2918 Pontland Rd., Newberg, Ore. 2'57 JP

WRIGHT, W.Z., 12661 Western, Blue Island, Ill. 2'57 CNP

ZNIEWSKI, Frederic D., 329 Washburn Ave., Paynesville, Minn. 2'57 CNP

ZOREF, Leonard, 121 Robena St., Valley Stream, L.I., N.Y. 2'57 CT

Dave Eisenbraun & Norman Lipton

CAMERA CLUBS

AMERICAN HOST & DERRICK CO. C.C., 5815 Pauline Mueller, Sec'y., 63 S. Robert St., St. Paul 4, Minn. 2'57 CNP

BOSTON Y CAMERA CLUB, Miss Mabel L. Curtis, 316 Huntington Ave., Boston 15, Mass. 1'57 CP

BUSINESS CAMERA CLUBS ASSN., S.E.V. Mayer, Pres., 393 7th Ave., New York, N.Y. 2'57 CP

CORPUS CHRISTI CAMERA CLUB, Miss Robert J. Walsh, P.O. Box 4010, Corpus Christi, Tex. 2'57 P

GRAYS HARBOR CAMERA CLUB, Miss Frank Garrett, Garrett Camera Center, Aberdeen, Wash. 2'57 CNP

AL Deane

HALOID CAMERA CLUB, John A. Gurnett, Haloid Co., Box 1540, Rochester 3, N.Y. 2'57 CNP

JOHN A. Gurnett

JOHN MANVILLE CAMERA CLUB, Neal Ranau, 3 Johns Manville Corp., Manville, N.J. 2'57 CNP

NORWEGIAN FEDERATION OF PHOTO & CINE CLUBS, Kristiansund N. Norway 1'57

ORLANDO CAMERA CLUB, P.O. Box 7013, Orlando, Fla. 2'57

PEARL HARBOR CAMERA CLUB, Miss Thomas Bakken, P.O. Box 6112, NHA 3, Honolulu 18, T.H. 2'57 CP

PHOENIX PHOTO GUILD, Miss Agnes M. Holst, APSA, 1902 E. Willetta St., Phoenix, Ariz. 2'57 CNP

RICHMOND DISTRICT C. C. OF VEPCO, Miss Susan B. Foulke, Jr., Va. Elec. & Power Co., Inc. Dept. P. O. Box 1194, Richmond 9, Va. 2'57 CP

M. C.

SALEM MOVIE CLUB, Loretta J. Anderson, Sec'y., Treas., 249 S. Cottage St., Apt. 7, Salem, Ore.

Salon Guild of Muskogean, Harry Erickson, Pres., 1307 Palmer Ave., Muskegon, Mich. 2'57 P

SPRINGFIELD CAMERA CLUB, Miss Dean G. Smith, 500 Main St., Springfield, Ore. 2'57 CP

WAUSAU CAMERA CLUB, J. L. McCully, Pres., 1117-8th Ave., South, Wausau, Wis. 2'57 C

WEST VALLEY COLOR CLUB, Miss Vivian Miner, Sec'y., 21901 Vellicata, Woodland Hills, Calif. 2'57 CN

Y CAMERA CLUB, Miss Earl Summers, Pres., 906 Washington St., Wooster, Ohio 2'57 C

Ralph B. Treat

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions of photographic interest as I have checked below:

DIVISIONAL AFFILIATION:

Color ()
Motion Picture ... ()
Nature ()

Photo-Journalism . () Stereo ()
Pictorial () Technical ()
My choice of one free divisional affiliation is: (please print)

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

Any dues remitted herewith are to be returned if my membership is not granted.

Signature Mr. Mrs. Miss

Street

City Zone State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

SPONSOR: One required; If you do not know a PSA Member who will sponsor you please write to the Membership Committee.

The new Linhof Super Technika IV 4x5 provides a most versatile camera with cam coupled rangefinder, tilts and swings to both lens and back, provision for installation of the Kalart Focuspot, a larger lens board, universal spring back with Ektalite field lens and a new hand grip. Without lens \$199.50, with lens prices start at \$569.49.

The Linhof 23 now has a quick change back for use with sheet film or plate holders, film packs, film magazines and rollfilm adapters. Many improvements have been made and the price ranges from \$389.50 without lens to \$1353.50 for a three-lens coupled outfit with Carl Zeiss lenses. Kling Photo will gladly supply information on both cameras.

Also from Kling comes news of the new 5x7 and 8x10 Kardan view cameras. Built



on the optical bench principle with all parts interchangeable, single or double bellows, with bellows draw up to 39" or more, depending on length of monorail used. This type of camera is extremely versatile and a simple description does not do it justice. Kling imports this one too.

A motorized aerial camera using 120 film is announced by Konica which permits 10 successive exposures within 15 seconds. It weighs only 4 pounds, has a 135mm f:3.5 Hexanon lens, will also be issued with an 85mm lens next fall at a price of about \$650.

Canon Camera Co. shows two new cameras, the V-t Deluxe and the L-L. The V-t



features a single stroke film advance and a new rewind knob plus many other features.

Color Film At EI-100!

One of the biggest pieces of news to come out of Ipx is the introduction of a new color film by Ansco, Super Anscochrome, with an Exposure Index of 100, three times faster than the now available "fast" color films of EI 32. The basic exposure to daylight of the new film is 1/500th sec. at f:6.3. Shutter speeds as high as 1/500th and 1/1000th can be used. Good pictures will also be possible in extremely poor lighting, even in the rain, according to the maker.

The EI of 100 is achieved with normal processing but higher indices up to 200 are possible by increasing the developing time. Color fidelity might suffer somewhat under these conditions.

The new film will be supplied in daylight type only, at first in 120 rolls and later in 20-exp. 35mm magazines at a slightly higher price than Anscochrome.

Also in the fast film news is the release of Royal-X Pan by Eastman Kodak Co. Field-tested under the label S.O.1077, it is now in regular production and is available from dealers in standard sheet sizes from 2 1/4 x 3 1/4 to 8x10. Royal-X is four times faster than Royal when both are given equal development. It is fast becoming known as the "available darkness" film! With forced development, ratings as high as ASA 8000 have produced easily printable negatives. DK-60a is the recommended developer, 6 to 10 minutes.

A new size of Ektachrome film, 127, was announced by Eastman Kodak at the opening of IPEX. It is EI-32, available in daylight or Type F and will sell for \$1.10. Release of the film in this size is coincident with the introduction of two new Brownie Star cameras at Ipx, both using 127 film.

Prices range from \$277 to \$458. The L-I also has a single-stroke lever, interchangeable lenses, three-position viewfinder and many other features. Prices are from \$259 to \$440.

Intercontinental Marketing announces new models of the Robot Royal with superflex springs which provide an increased number of exposures per winding.

Movies

Two new 8mm magazine cameras were introduced by Eastman Kodak at IPEX. Both models of the Medallion 8 have fixed focus f:1.9 lenses, the single lens model



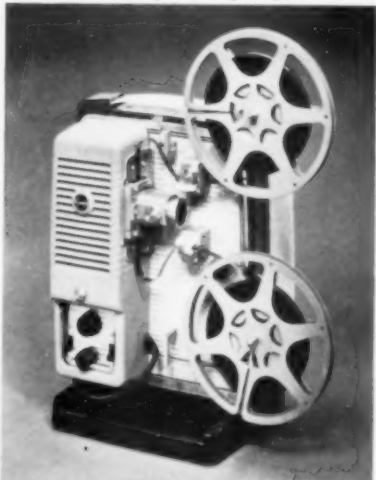
selling at \$99.50 and the three-lens turret model at \$149.50. The turret model provides telephoto and wide-angle effects in addition to the normal lens coverage. An automatic exposure dial on the front lists light conditions.

Bell & Howell's new 240 series of 16mm



spool-loading cameras includes single-lens, two- and three-lens turret versions. Prices range from \$179.95 to \$259.95 depending on the lens. All models feature automatic film threading, constant-speed motor of 80 seconds capacity, single-frame and continuous run lock and speeds from 8 to 48 per second. Basic lens is 20mm, with Sunomatic exposure indicator. A control panel on the side holds the speed dial, a spring wind indicator and a dial showing feet of film remaining. Turret models take C-mount lenses. The zoom viewfinder shows fields for lenses of 20mm to 4 inches.

A variable speed model of the Kodak Showtime 8mm projector was introduced at IPEX. Besides permitting high or slow



speed effects, it can be reversed or stopped for single frame showing. The projector is equipped with a shutter designed to project up to 60% more light than conventional models and with 500-watt lamp will fill screens up to five feet wide. Price of the variable speed model is \$129.50.

A letter from PSAer Tullio Pellegrini states that the Pellegrini Variable Shutter can be installed in the new Bolex Reflex, as well as in older cameras which have been converted to the Reflex model. A new gear train has been devised which will work on the new model without interfering with the complex optics of the Reflex. Price of the



new shutter is \$125. For information write: Pelligrini-Piek, 1545 Lombard St., San Francisco 23.

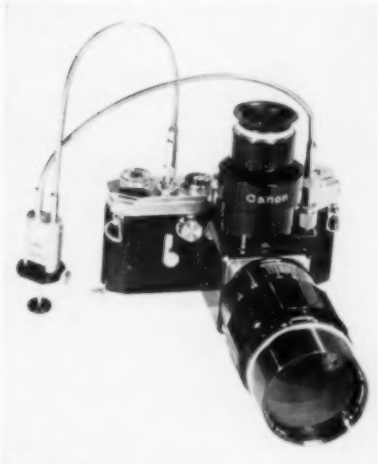
Amateurs have long held the lead in movie viewers with a number of models available to them. Now a professional film viewer has been announced by Camera



Equipment Co., of similar design but rugged enough to withstand professional use. The 35mm model lists at \$500, with footage counter extra at \$75 and sound reader at \$150. A 16mm model is also available which contains many of the features of the 35mm model.

Lenses

Canon introduced at IPEX several new lenses including a 28mm f:3.5, a 35mm f:2.8, a 135mm f:2.5 in reflex focuser which is coupled to the shutter release so that the



mirror flips up at moment of exposure, and a 200mm f:3.5 lens in reflex housing, the latter to be available this summer.

Nikon is showing a new fast lens, the 50mm Nikkor f:1.1. It is a nine-element

lens with optical glasses of a new type. Click stops from f:1.1 to f:22 provide a wide range of exposure control. Initial shipments are for standard Nikon mounts which also fit the Contax. Price is \$299.50. Lenses with Leica mounts will be available later. Nikon also announces the use of new material in lens barrels. In one case the weight reduction amounts to 50%.

Elgeet has introduced two new converters for the Brownie movie camera. One is a wide-angle, 9mm converter which covers twice the field of the normal lens. The other is a 25mm telephoto converter which provides a magnification of 2. Price, \$14.50 each.

A Micro-Kilar 90mm f:2.8 lens for the Alpa which focuses from infinity to 8 inches without accessories has been introduced by Karl Heitz, Inc.

A brochure on the entire line of Angenieux lenses is now available from Exakta Camera Co. without charge.

Flash

A new magazine-loading flashholder which provides for as many as six pictures in quick succession was shown by Kodak. The magazine is a carrier disc holding six M2 bulbs which can be dropped into the back



of the holder as a unit. Only one bulb can be fired at a time and bulbs are changed with a pull-turn-push action. A direct reading calculator is built into the rear of the magazine cover. Type 1 is for cameras with Kodalite fittings, Type 2 for most other cameras. The BC units are priced at \$9.95 and \$11.95.

American Speedlight Corp. had their entire line at IPEX, from the small portables to the large studio outfits. On the roof of the Armory was a GE FT617 flash tube powered by an Ascor Series 800. At the Ascor booth the latest data sheets, guide number lists and other literature was available for the asking. They are also available by mail.

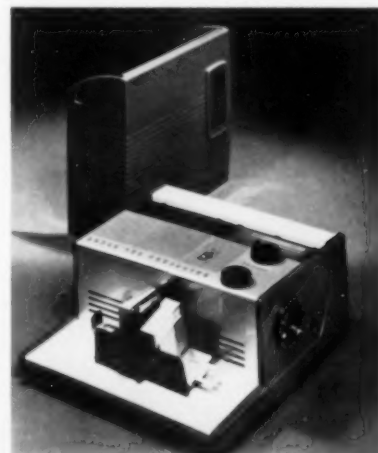
Color Slides



David White Co. is presenting the Realist 620, a new low-priced projector for 2 1/4 x 2 1/4

and 2x2 slides. Basically designed for the larger slide, it is converted quickly by inserting an adapter in the slide carrier. It has a low silhouette and contains a storage compartment for 40 slides on top and the connecting cord on the bottom. It is blower cooled and completely self-contained. It will retail at \$39.95.

A new Kodak 300 slide projector for use with 2x2 and Superslides was shown. Fea-



turing a compact new design, it uses a 300-watt lamp, blower-cooled. Controls are on top within reach at all times. A new Ready-matic changer rotates the slides into position to minimize chances of catching and jamming. An automatic changer of the magazine type, 36 slides, is also available. The new short 300-watt lamp devised by GE is used and results in a compact unit measuring only 11 by 11 inches and five inches high. Weight is 9 pounds. Price is \$59.50, with automatic magazine, \$69.50.

This seems an appropriate place to mention Bell & Howell's new tape recorder, we associate them so much with recorded lec-



tures. The Model 775, with a list price of \$189.50, features dual speed, twin speakers, p.a. application, fast forward and reverse, recording monitor setting and 1200-ft. reel capacity.

The new Optavue "2 1/4" Table Viewer shows an image magnified four times. Illuminated by 110-volt AC, it has a brilliance control. Price is \$19.95.

Authenticolor, Inc., is offering by mail its Color Retouching Kit at \$2. The dyes in the kit are the same as those used in the firm's professional retouching of transparencies.

Product Design Service has sent us a sample of an interesting four-slide mailer

designed for use in sending to salons. The lightweight mailer enables four slides to be sent for nine cents postage. Construction is all corrugated and the average salon label will serve as a sealer. Special labels are also available at 50 cents for 20; the mailers at 10 for \$2, both postpaid. Box No. 186, Millburn, N. J.

Darkroom

One of the interesting darkroom items is Kodak Polycontrast enlarging paper. Made in two speeds, with one designated "Rapid", the new paper is used with a set of filters to provide all contrasts between No. 1 and No. 4 by half steps. Without filter the emulsion is No. 2.

The Polycontrast without filter is about the speed of Medalist paper and is available in surfaces F and N, SW and DW. The Polycontrast Rapid is about the speed of Kodabromide and is available in F and N, SW and G and Y, DW. Suitable safelight is the Wratten OC and exposure should be by a 302 or 212 lamp. Other lamps can be used with corrective filters. Recommended developer is Dektol 1:2 with continuous agitation for 1½ minutes. A wide range of toners may be used. Prices will be the same as Kodabromide and Medalist. The Polycontrast filter kit (model A) of seven filters and lens holder is \$13.75 list.

Aristo Grid Lamp Products has a new series of cold light enlarging heads which feature instant starting on foot switch or timer. The warm-up period is eliminated. The life of the lamp is about five times longer than before. The new Model B is made in sizes for 4x5, 5x7 and 8x10 enlargers. Prices start at \$33.75.

Bar Ray Products is offering a line of custom tank units with sink made of stainless steel, built-in safelight and inspection light, temperature control valve and other features suitable for the advanced or professional darkroom.

Photo Materials Co. is offering an electronic timer for use on AC which provides for repeatable settings of one to sixty seconds. A switch provides for steady operation for focusing without disturbing the time setting. Price is \$29.95.

If the odors around your darkroom disturb your wife there is a new spray bottle, palm-sized, which sweetens the air and lays tobacco smoke. It is called Ozium and it is made by Woodlets, Inc.

Italy has another entry in the field with the Durst enlargers. The 35mm model is called the Reporter and is priced at \$59.50. The 2¼x3¼ is the 609 and the price is \$119.50. The Laborator is a 5x7 color enlarger for professional use and is priced at \$789.50.

Marshall photo oil colors comes out with a new idea. For a buck they sell you an 8x10 photo, a fully colored reproduction and simple step by step instructions. A do it yourself kit.

Accessories

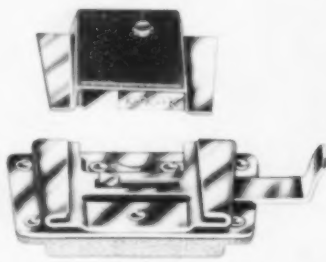
The Gossen Sixticolor meter which attracted a lot of attention at Photo-Kina is being shown by Kling. This meter reads the color temperature of a light source and indicates the proper filter to use for any type of color film. The filter scale is based on the Decamired system and a table of corresponding Kodak filters is provided. The meter sells for \$39.95.

To go with it Enteco announces a set of

six Decamired filters in a kit, sizes from Series 4 to 9, priced at \$9.95 to \$59.95. The filters are equally divided between the bluish and reddish tints.

Canon has an underwater housing which will be available this summer, together with a flash unit. Exposure controls are brought outside and a special lever permits adding a filter when desired.

A new snap-on camera mount for tripod or light bar is offered by Selco Products.



The basic unit is affixed to the tripod and each camera is fitted with a slide. When the camera is placed in position a loud click is heard when it is fully seated and locked. The whole unit is \$3.75, extra camera slides \$1.80 each.

With so many listings of new products this month we felt it best to eliminate addresses of manufacturers except in one or two instances. If you are interested in writing for additional information or literature we have prepared a complete list which is yours for a stamped, self-addressed envelope sent to the Editorial Office of the Journal, 28 Leonard St., Stamford, Conn. No letter is necessary, just send us the envelope and we'll mail the list back to you at once.

New Color Finishing System Saves One Dealer Call

If you have read the ad on the back cover you know all about it. After a couple of years of customer complaints and the study of many possible systems, Kodak has worked out a new system for mailing Kodachrome direct to a Kodak laboratory from wherever you might be with little fuss and bother.

When you buy film from your regular dealer you ask him for mailing bag labels which bear his code number. You use them to mail the film to a Kodak processing station which returns it to the dealer where you pick it up and pay the processing charges.

The system has been tested in a small area and found to work to everyone's satisfaction. It has now been extended to the country as a whole.

You will note from the ad that the new mailing bag is green. (You may not realize that Kodak uses well-designed codes for all its operations.) The color of the can and cap indicates a type of film, the color of the cartridge is another key, the green bag indicates non-prepaid processing just as the yellow bag indicates prepaid developing. But don't put a starred (unpaid roll) in a blue can and a yellow bag or somebody will be mighty confused, probably you.

But won't it be nice to drop your film in a mailbox anywhere again and know that when you get home from the trip the film will probably be waiting for you there? And if you're wondering why they didn't think of this simple system before, just remember, it's the simplest things which are the hardest to invent, the complicated stuff comes easy.

Journal Cover Wins Award

The picture by Alfred C. Schwartz, APSA which appeared on the cover of the June, 1956 PSA Journal was entered in the Freedoms Foundation competition at Valley Forge this year and was awarded the George Washington Gold Medal of Honor under the title "Ultimate Objective".

Marty Miller of Silver Spring, Md., registration chairman of the Washington World Regional won the highest award, a medal and cash.

Personal Note

Chicago's popular PSAer Walter Parker was the site of quite an excavation last month! After the surgeons were finished they sent him home where he will enjoy your cards and letters. If you've attended any PSA Convention in recent years (except Denver) you'll remember white-haired Walter as "maitre de" of the Chicago room. His new address is 6740 East End Ave., Chicago 49, Ill.

Letters

from p. 3

and missing the value in art of other important things. For this reason many of the world's greatest photographers take little or no interest in the regular, PSA-sponsored exhibitions, the star ratings, etc.

Now the esthetes threaten to sterilize the nature shows as well.

Edward W. Hutchinson, APSA

Conn.

● I'm afraid you have missed Al's point, Ward. Having a nature expert in the family has given me an insight into the problem. I'm afraid that many of the nature shows are judged by good photographers who are not competent nature judges. My spouse got one of those miracle shots where a butterfly lit on a flower just as she snapped it. The judges turned it down as a fake with the comment that the butterfly was obviously dead and glued in place, despite the fact that the wing tips were blurred from movement! Nature photography is a special field, a vast field, and a competent naturalist on the jury should be a necessity.

I don't think you make a good argument on Al's suggestion that a good nature shot should be pictorial. You then state that the exceptional shot need not be pictorial but that good reportage is sufficient. Al does not bar such shots in his statement.

True, serious scientific workers are little concerned with the Art of photography, which is what the majority of our shows are. They are mostly for the dilettantes in nature who have certain knowledge to combine with their skill to achieve a pleasing and accurate result.

You can add to the greatest photographers the little men who use a camera to

record, report, document their personal progress through life. And the *avant garde* who all too often mask a lack of technical knowledge and skill with crazy contrived smears and say "This is the true ART!" Oh, yeah? Is there a true art? Or is the truth in art that which it means to each lone viewer who translates the message as it affects his emotions, not transferable to a second party?

Clubs

from p. 14

pedia Britannica, we are still confused but on a somewhat higher plane.

We can't permit ourselves to stop now. Until we pursue our research further we would hesitate to use the term in the polite society of well regulated pictorialists. So just to be a little more sure of ourselves, we run through our books on art and advanced photography, and old files of PSA Journal and magazines we have been saving for years because of their articles of lasting interest. Finally we are ready.

We now feel that we are able to stand before an audience and use the term correctly. We know that to be pictorial, a photograph must embody artistic merit. Everything within the picture area must be arranged and presented as good artistic taste would have it, the main purpose being not to record facts, but the emotions aroused by facts. In brief, a pictorial photograph is one produced in the accepted artistic tradition.

In 1852 photographers of the Gallery of the Society of Arts held in London the first recorded photographic exhibition, and in 1853 the Photographic Society of London was born. At its first meeting, Vice-President Sir William Newton, a distinguished artist, "put forward several ideas that countered the false standard of pictorialism accepted as the result of its practice by those whose only qualifications were scientific,"—and, it appears, scientists were prominent in photographic circles in those days. Sir William contended that the whole picture need not be in sharp focus as the scientists would have it, and that artificial means might be employed to give an effect of sky and clouds in landscapes in lieu of the white blank areas produced by straight photography. That was the beginning of the so-called "doctoring" practices we sometimes encounter today.

During the 1880's painters charged that since the camera was incapable of producing the equivalent of a painting, it could not produce art. A group of photographers, sensitive of the charge, set out to remove this stigma from photography. They really went to town in the use of painted backgrounds, flowing draperies, combination negatives and prints, and whatever was necessary photographically or otherwise to give them the results they wanted.

But there were some photographers who recognized the limitations and capabilities of photography and liked it for what it was. In the early 1890's they started a campaign for return to "pure" photography—that is, photography unmingled with any other graphic medium. The two groups, the purists and those who were not so pure photographically speaking, in reality were not so far apart as it would seem. In neither group did the serious workers go to the extreme. But from the work and the heated discus-

sions of the two groups came the modern use of the terms "purist" and "pictorialist".

The purist, regardless of the class of photography in which he might be working looks at things objectively. He wants his pictures to represent exactly what he sees before him, and he tries to accomplish his purpose by following straight photographic processes, straying occasionally for minor corrective manipulations only. The purist can, and frequently does, produce pictures of fine pictorial quality, and undoubtedly gets a degree of pleasure from rejecting the pictorialist's short cuts in the solution of problems.

The pictorialist—and some of the following comments apply also the purist—is an artist, a sensitive person who reacts readily to beautiful things about him, beautiful sounds, beautiful thoughts. Whenever a pleasant mood or emotion is aroused in him, even though it might spring in part from his imagination, he wants to preserve it in such a way that he will be able to relive it, or pass it on to others. The nature of the mood or emotion can be just about endless—gay, stormy, mysterious, dangerous, peaceful. He hopes that no extensive dark-room manipulations will be necessary, but is prepared to do those things within reason that will aid him in producing a pictorial photograph, realizing at the time that any crudeness in his work means certain failure. In that respect he is a perfectionist. The arrangement or composition of his picture must be in full conformity with artistic taste, but he does not hesitate to relegate facts to a secondary place as compared with the emotions they arouse. He subdues some objects of areas and emphasizes others, and at times a reversed negative causes him no loss of sleep if by such reversal he is enabled to produce a picture of aesthetic value.

Today there are many types or classes of pictures, all of them serving a good purpose, and with much overlapping as to category. There are special rules and processes common to each for the purpose of achieving the most satisfactory results. There are news pictures, because they supplement news items; portraits because people like pictures of themselves and others; commercial pictures because manufacturers and dealers find it profitable to show photographically the items they have to offer; pictorial photographs because, whatever the subject, some people like to produce fine pictures "in the accepted artistic tradition". Frequently a picture might be properly placed in any one of several categories.

Now if there are those among us who are still confused, we hope that the degree of confusion is considerably less than when we began our search for a satisfactory definition of "pictorial".

Hogan

from p. 31

at a snail's pace by *avant garde* standards.

So we'll always have our Hogans, and we'll always have those wild spirits who, consistently rejected by the conservative salons, brand them as sterile, decadent.

But, as is usual when we try to paint things either all black or all white, neither will be all right or all wrong.

Meantime, we have lots of fun getting

into the argument. And if it stimulates us to think about the "why" as well as the "how" of picture making, it's all to the good.

President

from p. 4

gy to help others toward a better understanding of photography. All of these good people are also not unmindful of the good which can be brought to many unfortunate or handicapped individuals through photography. Service in photography is unlimited.

In photography we are able to put aside "SELF" and work beyond into the larger sphere of real service. In our Society we have many problems which confront us. In striving to build our "temple" which we know as our Society we should not forget that much planning existed in the past; a foundation was formed, changed and revised but the edifice never was completed. Today we have our builders who strive to build on the foundation. How well we do it depends on us and the willingness with which we work together to fit the many stones of different size into a solid uniform structure.

M. M. PHEGLEY

Beginners

from p. 47

film stiff. Take out one piece of film, lay it on the holder, by feel, rewrap the film and put it in the triple box. Try to keep your fingers off the surface of the film. But pick it up and gingerly feel around the edge. Near one corner you'll feel some roughness, the identifying notches. (Later you'll be able to identify film type by the notch code). The notches are on a short edge. Turn that edge away from you. Are the notches now on your left side? If so turn the film over. With the notches on your right side the film is emulsion side up. Locate the holder, slide the smooth end of the film into the open end and under the rails. Push it firmly in as far as it will go and turn the holder flap down. If it won't go flat the film is caught on the upper edge. Push down with a fingernail and it will tuck under. When the holder is closed, replace the slide. If you wish you can now turn the light on, but if you're smart you'll check that the film box is fully closed, with the film inside before you do. If you're real smart you will now open the holder in the light and see that you have loaded properly, look at the notches, remove the film and repeat the whole operation (except opening the box in white light) with eyes open and shut just for practice. This practice film is ruined by exposure to light but the waste is justified.

To align your holder on the enlarger and provide a reference point to place it correctly in the dark, nothing beats a couple of small lead bars. Place them in L formation and you can put your holder smack where you want it.

Now go ahead with Eric's stuff. I'll be back next month with the next step.

Cinema Clinic

Conducted by George W. Cushman

Random Thoughts

Did you hear about the fellow who wanted to write a book so he sent for instructions on how to use a typewriter? Don't laugh. Is that any worse than the fellow who wants to make a movie, so he sends for instructions on how to operate a movie camera?

I heard of a guy who couldn't edit his films because he didn't have an editor. So he spent a good sum of money for the very best, the very latest film editor. His films didn't improve, he had simply found a more convenient and simpler way to cut and make splices.

Some of the greatest producers of motion

pictures don't know what f:8 means. Conversely few camera experts know how to produce a movie.

Ideas make the best films—not equipment.

A trick or effect is useless unless it has a place in a picture. A trick done because the equipment is available is like watering a dead seed.

A film which doesn't say anything is like the scribbles of a three year old.

The experienced professional and the rankest amateur use the same film, the same as the greatest artist and the most humble beginner use the same oils. It is how they use them that counts.

A good film shows and tells what the audience wants to see and hear, not what the filmer wanted to cram down their throats.

Some filmers will be beginners all their lives. Others were advanced workers the day they bought their camera.

A book that reaches the best sellers class did not get there because of the quality of its printing.

A beginner will make the same mistake over and over. The advanced filmer makes it only once.

Many filmers are not economical. They shoot their postcards on movie film whereas it would be much cheaper to shoot them with a still camera.

When an exposure meter is allowed to do the thinking, it is because its user can't.

There can be no such thing as correct exposure as long as some people prefer their scenes dark in the shadows whereas others like full detail to show.

People who applaud the beautiful colors in a film have God and the film manufacturer to thank, not the photographer.

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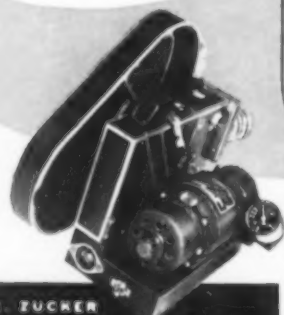
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The camera will record no more than what is placed before it.

Most movie amateurs are more interested in their equipment and what it will do than the story that can be told with it.

A cake is made from the right amounts of flour, eggs, milk, baking powder, sugar and salt. A movie is made of action, long shots, close-ups, theme, plot and continuity. Neither can be correctly judged until they are all done, the cake tasted, the picture projected.

The average photograph has two dimensions, width and height. Stereo pictures add a third, depth. Only a motion picture enjoys the fourth dimension—time, yet few filmers make use of it.

A sound track doesn't make a movie, though it can break one.

Just because a man knows how to handle a pair of shears doesn't signify that he can edit a newspaper. Editing a film is more than knowing how to operate a splicer.

Some film critics see the out-of-focus scenes, the under-exposed shots, the tilted horizon. Others see the story.

Many photographers are more concerned with making movies than they are with making a picture.

Many of you who read these words will nod your head in agreement, then go right on making the same old mistakes over and over, myself included.

1957 6th Annual MPD Competition Announced As "Ten Best Contest"

The Annual Competition sponsored by the Motion Picture Division of PSA, from which is selected the Ten Best Amateur Films of the year, is being announced early this year to afford ample time for entries to be completed by the August 15 deadline.

This 16 and 8mm film competition will be open to non-members as well as to members of PSA, according to Division Chairman Dick Bird, who made the announcement.

Charles J. Ross, 523 West Sixth St., Los Angeles 14, California has been appointed Contest Chairman and can furnish entry blanks, rules, and answer questions about the contest.

New rules have been drafted by the Executive Committee of MPD governing the contests. One important addition is the careful definition of the amateur classification, particularly with reference to title production and recording music and narration on sound tracks. Permissive is the preparation but not the photographing of titles by a professional; assistance without compensation in preparing narration, selecting music, recording the individual or combined sounds, except that transfer to the final showing track or record may be performed by a laboratory for compensation. The permissible speeds are also defined, including 3 1/4, 7 1/2 or 15 ips for tape; 33 1/3, 45 or 78 rpm for records; 24 fps for optical sound; 16 or 24 fps for magnetic sound.

Films made by a group, family or club

are not barred provided none of the individuals receives compensation. A person who is nominally a professional may enter if he has received no professional assistance for pay, nor pay for the film.

The professional Class C is for films which do not meet these requirements.

Those considering entering the contest should write Mr. Ross at the address given above for the full set of rules and entry blank.

National Lecture Program

The Rev. Boyd A. Little, APSA, of Homer, N.Y., who will make a one month tour for NLP in the Fall, will give a preview of his program at the Middletown Color Slide Club, Middletown, N.Y., on May 16. The title of the program is "The Fine Art of Seeing" and is inspirational rather than the more conventional "how-to-do" lecture.

NLP Chairman Maurice H. Louis, FPSA, has announced that he has added George J. Munz, APSA, of Bergenfield, N.J., to his committee. George is well known to many PSAers and is president of the Metropolitan Camera Club Council of New York.

Spring Wildflower Pilgrimage Conducted By PSA Travel Aide

Dorothy MacLean, PSA'er and travel aide of Gatlinburg, Tennessee, reports the increasing popularity of the photographic tours held under her direction during the annual Spring Wildflower Pilgrimage in the Great Smoky National Park, April 27-30.

A total of 131 people participated in the 5 photographic trips, most of which went into the more remote areas of the park. 14 states and the Netherlands were represented.

PSA'ers Paul Moxing of Indianapolis, R.C. Wilson of Lookout Mountain, Tennessee, and H.H. Hollinger of Huron, Ohio were busy with their cameras. Dr. Hollinger served both as a tour conductor and lecturer, giving 2 illustrated talks on the photography of mosses and the processes of his color print making. PSA'ers Mr. and Mrs. Frank Gladney of Baton Rouge, Louisiana, showed slides taken on previous pilgrimages. Miss MacLean reports that in spite of the untimely freeze, the photographic groups identified 116 flowering plants on their field trips, most of which were photographed.

Plans are underway for the 6th Wildflower Pilgrimage to be held during the 4th week in April 1958. It is hoped that many more PSA members will take advantage of this fine opportunity to obtain photographs of the Great Smokies—one of our country's most popular national parks.

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (April will appear in June). Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind.

SALE—250mm f:5.5 tele for Hasselblad \$110. 1956 Rolleiflex f:3.5 Tessar and case \$160. Kilitz reflex housing with magnifier and Leitz Telyt \$149. All L.N. Ed Cismond, 1517 Camino Monde, San Jose, Calif. 214

SALE—4x5 RG Autografex, 18 in. bellows, neoprene curtain, Zeiss Protar VIIa, 8 1/2", f:6.3, single elements 16". Very good cond. John G. Epp, 1676 Sunset Blvd., Boulder, Colo. 214

WANTED—Leitz Elmar 50mm, coated optics, screw or bayonet mount. F. C. Gebhardt, 140 E. 29 St., Erie, Pa. 214

SALE—Leitz Summaron 35mm, f:3.5, coated. Screw mount in bayonet. Can be used in M-3 or older models. \$50. F. C. Gebhardt, 140 E. 29 St., Erie, Pa. 214

WANTED—to trade or buy 35mm silent films and 16mm sound features produced by some of the better old-time directors such as Griffith, King, Porter, Ince, Murnau, etc. Norman Link, Salem, Ind. 214

SALE—Morse G-3 movie tank, Superior drying rack, 3V Trivision outfit, Superior deluxe cine reel (comb. processing and drying) all used only once. Best offer takes all. E. T. Prendergast, 2847 Fairfax St., Denver 7, Colo. 214

FOR SALE—Complete collection of "Camera Work"—Quarterly photo magazine, edited by Alfred Stieglitz, from 1903 to 1916, inclusive. All undamaged copies, original covers, no plates missing, includes three "Special" Numbers. Bids solicited Don Loving, FPSA, 217 East 62nd St., Indianapolis 20, Ind. 214

TRADE—Will trade Leica with full complement of lenses, Speed Graphic, Rolleiflex and other valuable equipment for your duplicate b&w negatives. Write Herb Lanks, Jenkintown, Penna. 214

WANTED—Super Ikonta A (16 exp. on 120 film) Tessar or Schneider lens, good condition. Any model, 1934 to date. N. W. Goodwin, New Hope, Pa. R.D. #2. 214

WANTED—Bolex H-8 movie camera with or without lenses and accessories; Contaflex twin lens reflex (pre-war model); 180mm f:2.8 Sonnar with Flektoskop for Contax; Reverse 777 projector. Carlos Hilado, 301 Monroe, South Charleston, W. Va. 214

WANTED—Rollfilm adapter for 4x5 Speed Graphic, prefer 2 1/4x2 1/4. Jack A. Terrell, 207 Varsity Circle, Arlington, Texas. 214

SALE—Kine Exakta V, 50mm Tessar f:3.5; 135mm Meyer f:4.5; extension tubes, Weston Master and Norwood meters; stubby tripod, etc. good as new. Best offer over \$100 takes lot or will sell separately. Also 1,000 original Kodachrome slides. Ralph E. Gray, FPSA, FACI, 546 17th Ave. S., St. Petersburg 5, Fla. 214

SALE—Nearly complete collection pre-war Leica magazines, in German, 50 issues in all, covering 1934 through 1942. 10¢ apiece and take the lot. Dr. L. J. Ginsburg, 1735 W. Century Blvd., Los Angeles 47, Calif. 214

SALE—Leica IIIH, Summar 50mm with Imaract finder, short distance focusing device, Summar collapsible lens hood, case to accommodate finder. Ceyo flash unit, Weston 735 meter in case. New condition. \$280 for the lot, not sold separately. Reference Columbia Nat. Bank, K.C.Mo. A. J. Griner, S-35 Lake Lotawana, Lee's Summit, Mo. 214

SALE—3 1/4x4 1/4 Speed Graphic with Compur shutter, 135mm, f:4.5 lens; Kalart rangefinder, HR flash, one FPA, 120 rollfilm holder, viewfinder, Excellent condition. \$75. A. J. Griner, S-35 Lake Lotawana, Lee's Summit, Mo. 214



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Whom to write for information

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
 Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 15th & Olive Sts., St. Louis 3, Mo.
 National Lectures—Maurice H. Louis, FPSA, 333 W. 36th St., New York 19, N. Y.
 Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
 Iops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
 Travel—Tom Firth, APSA, Troupe, Md.
 Travel Aides—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.
 International Exhibits—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Mrs. Sylvia Smiley, 3018 N. Main St., Racine, Wis.; West: Kenneth Browne, 4193 Jackdaw St., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)
 Editors:
 PSA Journal—Don Bennett, FPSA, 25 Leonard St., Stamford, Conn.
 PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St., S. Riverhampden, New York.
 Color Division Bulletin—Mrs. Vella Finne, APSA, 1837 E. 4th St., Long Beach, Calif.
 Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
 Nature Shots—Alfred Renfro, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.
 P.J. Bulletin—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.
 Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.
 Stereogram—Anthony Bruculere, 87 Quinn Rd., Rochester 23, N. Y.
 Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
 Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division

All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
 Hospital Project—Send slides to Karl A. Baumertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.
 Slide Circuits—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 1).
 International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
 Slide Study Groups—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
 Instruction Slide Sets—W. F. Suydam, APSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.
 Color Print Competition—Mrs. Pearl Johnson, 661 Merton Road, Detroit 3, Mich.
 Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
 Color Print Set—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.
 Hand Colored Print Circuit—James Archibald, Yerkes, Pa.
 International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
 Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
 Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.
 Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
 Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
 Judging Service—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y.; Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo.; West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.) Exhibition Slide Sets

Slide Set Directory—Dr. S. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.
 International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.
 Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.
 National Club Slide Competition—Maurice Lank, 10829 Westminster Ave., Los Angeles 34, Calif.
 Color Print Sets—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.
 Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.
 Book and Film Library—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.
 Club Film-Program Exchange Service—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.
 Film Analysis and Judging Service—Ernest F. Humphrey, 4722 Burley Ave., Louisville 14, Ky.
 Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.
 Technical Information—Larry Sherwood, 1105 Truman Rd., Kansas City 6, Mo.
 Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
 Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.
 Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
 Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N.Y.
 Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
 Hospital Project—Send slides to Karl A. Baumertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 230 Sugarloaf St., Port Colbourne, Ontario, Canada.
 Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
 Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.
 Slide Study Circuits—Alfred W. Cooper, P.O. Box 579, Worland, Wyo.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
 National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.
 Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Sieger, 200 Braunadorf Rd., Pearl River, N. Y.
 International Portfolios—William M. Rowland, 2129 - 24th St., Bakersfield, Calif.
 Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.
 Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.
 Portfolian Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
 Portfolio Medal Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinkley Lake, Rt. 2, Brunswick, Ohio.
 Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
 Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
 Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
 Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
 Salon Labels (Enclose 3¢ stamp)—Mrs. Lillian A. Etinger, 1330 Birchwood Ave., Chicago 26, Ill.
 PD Membership—East: J. M. Endres, FPSA, 1233 Circle Drive, Tallahassee, Fla. West: Mrs. Eliz. T.

McMenemy, 1366 E. Mountain Drive, Santa Barbara, Calif.
 Photo Maxima—Hope Sanders, 322 W. 71 St., New York 23, N. Y.
 Contests of the Stars—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Clubs

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N.Y.; Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: Rosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray F. Schwehm.
 Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.
 Club Print Judging Service—Don E. Hasech, 300, Teton St., Boise, Idaho.
 International Club Print Competition—John A. Kelly, 468 Winnecoma Parkway, Chicago 20, Ill.
 Portfolio of Portfolios—Gretchen M. Wippert, 12237 E. Kerrwood St., El Monte, Calif.
 Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
 Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, APSA, 1119 E. Andrews, Fresno, California.
 Individual Slide Competition—Ezra C. Poling, 63 Strong St., Rochester 21, N. Y.
 Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 1, Detroit 3, Mich.
 Slides for Veterans—George Towers, 19635 Roggs, Detroit 34, Michigan.
 Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.
 Traveling Salon—Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.
 Star Ratings—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.

Clubs

Club Services—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.
 National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden.
 Photographic Information—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.
 Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
 Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.
 Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
 Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
 Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.
 Pictorial—North American Salons, Philip Solomon, 52 Lexington Road, W. Hartford 7, Connecticut; Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.
 Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.
 Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
 Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.
 Pictorial—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereos slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

BALTIMORE (M,T) M closes Apr. 6; T Apr. 2. Fee \$1.00 and return postage. Exhibited Apr. 21 to May 14 at Maryland Institute. Data: J. M. Ostermaier, 617 Convent Road, Towson 4, Maryland.

BOSTON (M,T) M closes Apr. 8; T Apr. 15. M fee \$1.50. Exhibited Apr. 28 to May 5 at Boston Camera Club. Data: Florence D. Murphy, 29 Hall Ave., Watertown 72, Mass.

HANDSWORTH (M,L,T) Closes Apr. 13. No fee but return postage is expected. Exhibited May 16-25. Data: R. J. Poppleton, 41 Teddington Grove, Perry Barr, Birmingham 22B, England.

PINEROLO (M,C) Closes Apr. 15. Exhibited May 18-31. Data: Gruppo Fotografico Pinerolese, 56 Rag. Alberto Bonetto, Via M. Bravo 2, Pinerolo (TO) Italy.

PORTLAND (M,T) closes Apr. 17. Fee \$1.00 plus return postage. Exhibited May 3-26 at museum. Data: Portland Society of Art, 111 High St., Portland, Maine.

BERGEN COUNTY (M) Closes Apr. 24. Fee \$1.00 plus return postage. Exhibited May 13-25. Data: Henry O. Forrest, Jr., 1235 Kensington Road, W. Englewood, N.J.

MYSORE (M,S) Closes Apr. 25. Exhibited June 6-21. Data: C. Varadhan, The Craig, Seshadripuram, Bangalore 3, India.

SPRINGFIELD YMCA (M) Closes May 8. Exhibited May 16-20 at "Y" and Crabbill Art Center. Data: T. C. McMillen, YMCA, Springfield, Ohio.

MONTREAL (M) Closes May 8. Exhibited June 5-19. Data: Marcel Garand, 4577 Marquette St., Montreal, P.Q., Canada.

MIDLAND (M,C,S,L,T) Closes May 11. Exhibited June 13 to July 13 in art gallery at Dudley. Data: Geo. V. Billson, "Greysables", 27 Thurnview Road, Leicester, England.

TROWBRIDGE (M,L,T) Closes May 17. Exhibited June 17-22 at Town Hall. Data: Miss W. E. Collins, Hillbury Hilperton Road Trowbridge, Wiltshire, England.

LEA VALLEY (M) Closes May 21. Exhibited June 22-29 at Town Hall, Waltham Abbey. Data: E. J. Carter, 5 Church St., Waltham Abbey, Essex, England.

SOUTHWEST (M,T) M Closes May 29; T June 6. Exhibited June 28-July 7 at San Diego County Fair. Data: R. J. Smith, P.O. Box 337, La Mesa, Calif.

SO. SHIELDS (M) Closes June 6. Exhibited July 6-27 in Public Library. Data: E. C. Thorburn, 156 Coleridge Ave., So. Shields, County Durham, England.

COPENHAGEN (M) Closes June 20. Exhibited Aug. 4-25 at Charlottenburg Art Gallery. Data: Aage Remfeldt, Pres., Society of Pictorial Photography, Havdrup, Denmark.

E. A. COUNTY FAIR (M,T,S, Nature T) M Closes Aug. 17; others Aug. 24. Exhibited Sept. 13-29 in Fine Arts Bldg. Data: Robt. E. Joines, 254 N. Palm Ave., Upland, Calif.

HELSINKI (M) Closes Aug. 19. Exhibited Sep. 27 to Oct. 8 at Exhibition Hall, Stockmann. Data: F. F. Hockman, Mecheling, 22 A 23, Helsingfors, Finland.

PUYALLUP (M) Closes Aug. 31. Exhibited Sep. 14-22 at Western Washington Fair. Data: Geo. L. Kinkade, 103 L St., S.E. Auburn, Washington.

ZARAGOZA (M) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Zaragoza, Spain.

CHILE (M,T) M Closes Sep. 6; T Sep. 9. Exhibited Oct. 1-20. Data: Photo Cine Club de Chile, Huertafanos 1223, Oficina 14, Santiago, Chile.

ORLANDO (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Heim, P.O. Box 7095, Orlando, Fla.

Other Salons

TRENTO (M) Closes Aug. 20. Exhibited Sep. 29 to Oct. 13. Data: Societa Alpini Tridentini, Casella Postale 205, Trento, Italy.

PHOTO MAXIMA (M) Closes May 15. Minimum size 5 inches; max. 10 inches. Fee \$1.50 and return postage. Entry form not necessary. Exhibited in publication. Mail prints to Hope Sanders, 322 W. 71st St., New York 23, N.Y.

Color

PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.) Entry fee \$1 unless otherwise specified.

Entry fees \$1 unless otherwise indicated.

AUBURN, Apr. 27-May 3, deadline April 10. Forms: Jerome Koch, P.O. Box 72, Auburn, Calif.

BOSTON, Apr. 28-May 5, deadline Apr. 15. Forms: Herman M. Bates, APSA, Box 63, Berlin, Mass.

PORTLAND, May 5-26, deadline Apr. 17. Forms: Bradford Brown, Portland Museum of Art, 111 High St., Portland 3, Maine.

BERGEN, May 13-25, deadline Apr. 24. Forms: Henry O. Forrest, Jr., 1235 Kensington Road, West Englewood, New Jersey.

CINCINNATI, May 14-21, deadline Apr. 24. Forms: Miss Dorothy Nerish, 1608 Fifth Third Bank Building, Cincinnati 2, Ohio.

READING, May 19-27, deadline Apr. 29. Forms: John H. Kline, 312 Raymond Street, Hyde Villa, Reading, Pa.

CHARLOTTE, May 17-22, deadline May 2. Forms: Hoyt L. Roush, APSA, Johnston Building, Charlotte 2, North Carolina.

MONTREAL, June 5-19, deadline May 8. Forms: Marcel Garand, 4577 Marquette St., Montreal 34, P.Q., Canada.

OREGON TRAIL, May 29-June 2, deadline May 8. Forms: Joseph C. Chamberlin, Forrest Grove Camera Club, Box 132, Forest Grove, Oregon.

COLUMBUS, June 7-21, deadline May 18. Forms: Richard C. Dixon, 39 Franklin Park West, Columbus 5, Ohio.

SOUTHWEST, June 28-July 7, deadline June 6. Forms: R. J. Smith, Box 337, La Mesa, California.

LOS ANGELES COUNTY FAIR, Sept. 13-29, deadline Aug. 24. Forms: Robert E. Joines, 254 N. Palm Ave., Upland, California.

EVERGREEN, Aug. 22-Sept. 5, deadline Aug. 5. Forms: George T. Wicklund, Box 5142, Ballard P. O., Seattle 7, Washington.

MAGIC EMPIRE, Oct. 14-26, deadline Sept. 20. Forms: Frances R. Elsperson, 706 S. Cheyenne, Tulsa, Oklahoma.

PHOTOGRAPHIC SOCIETY OF NEW YORK, Oct. 7-11, deadline Sept. 21. Forms: Chuck N. Fong, 44 Mulberry St., New York 13, N.Y.

COLOR PHOTOGRAPHIC ASSOCIATION OF CANADA, Sept. 21-27, deadline Sept. 6. Forms: Norman W. Devitt, 33 Edgell Road, Toronto, Canada.

Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

2nd PSA TRAVELING STEREO SALON—Closes April 13. 4 slides, \$1. Forms: Ted Laatch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.

1st SCOTTISH, closes May 25th. 6 slides \$1. Forms: T. E. Delahunty, c/o Carnegie Library, Ayr, Scotland.

OAKLAND, June 8, 1957 closing. 4 slides \$1. Forms: Helen Brethauer, 4057 Masterson St., Oakland 19, California.

Nature

(Nature Division Approval)

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

EDMONTON, May 10-11, deadline April 8. Forms: Crossroads Camera Club, Box 113, Edmonton, Alta., Canada.

CINCINNATI, May 14-21, deadline Apr. 24. Forms: Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

BUFFALO, May 14-26, deadline Apr. 29. Forms: Harold Menig, Girdle Rd., East Aurora, N.Y.

COLUMBUS, June 7-24, deadline May 18. Forms: R. C. Dixon, 39 Franklin Park West, Columbus 5, Ohio.

POMONA, Sep. 13-29, deadline Aug. 24. Forms: R. E. Joines, 254 N. Palm Ave., Upland, Calif.

PSA Competitions

NATIONAL CLUB COLOR SLIDE COMPETITION—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

NATURE PRINT COMPETITION FOR INDIVIDUALS—4 prints, 5x7 to 16x20, any nature subject except previous winners. Send prints to Ole M. Holst, 1902 E. Willette St., Phoenix, Ariz., by May 15, 1957.

STEREO—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Data: Ezra C. Poling, 45 Strong St., Rochester 21, N.Y.

NATIONAL CLUB STEREO COMPETITION—Stereo Division Clubs only. Fee: \$1.00 for next 2 competitions. Closes in May. Six slides in glass. Data: Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

COLOR PRINT COMPETITION FOR INDIVIDUALS—Four prints any process, including hand coloring. \$1 for series of three contests, 50¢ each, free to CD members. Medals and ribbons. Close May 20. Data: Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

INTERNATIONAL COLOR SLIDE COMPETITION—For individuals, 4 slides, \$1 for series to non-members, CD members free, plus postage. Two classes, A & B. Closings in May, 1957. Data: R. H. Kleinschmidt, 41 Parkside Crescent Rochester 17, N.Y.

PHOTO-JOURNALISM SLIDE CONTEST—4 slides, 35mm or 2 1/2 sq. with captions. Captions numbered to correspond to slide numbers. Fee \$1, except free to P-J members. Return postage necessary. Deadline May 20. Send entries to Min Sapir, 1240 Woodcrest Ave., New York 52, N.Y.

Contests

11TH ANNUAL BROOKFIELD ZOO CONTEST—For prints and slides of scenes taken in zoos anywhere. Prizes doubled if taken at Brookfield Zoo. Prints 8x10 or larger on 16x20 mounts, overseas prints unmounted. Slides from 2x2 to 3 1/2x5 1/2. Entry forms from Chicago Zoological Park, Brookfield, Illinois. Prizes in each class: 1st—\$50; 2nd—\$25; 3rd—\$10; 20 H.M.—\$5 each. Closing date Sept. 15, 1957. Exhibit at Zoo during October.

MOST HAPPY FELLA—Promotion contest with \$200 first prize, \$100 second, four \$50 prizes, for best pictures of any male person who typifies the concept of happiness and "The Most Happy Fella". Maximum three 8x10 glossies to be submitted, prints returned if addressed stamped envelope provided. Closing June 1. Mail entries to Kermit Bloomgarden & Lynn Loesser, 1545 B'way, New York, N.Y.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.



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